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Video®



WOW!

BOB CLARK - *DEATH DREAM*

CURTIS HARRINGTON - *NIGHT TIDE*

JEFF MORROW - *THIS ISLAND EARTH*

MICHAEL BERRYMAN - *FROM THE HILLS HAVE EYES*

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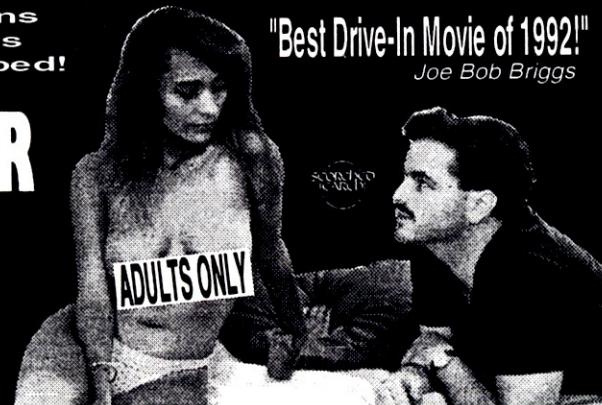
Her only mistake was
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BACK STREET JANE

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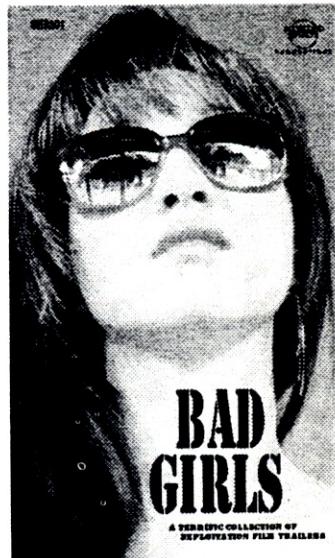
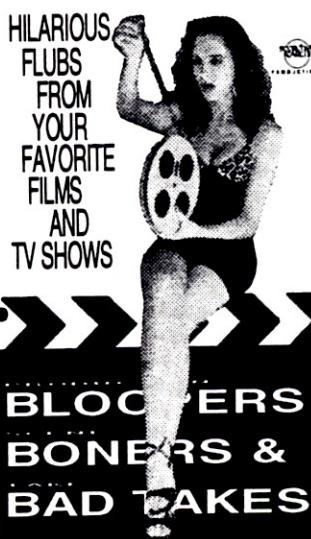
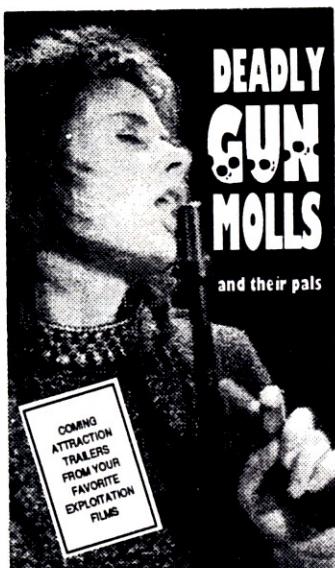
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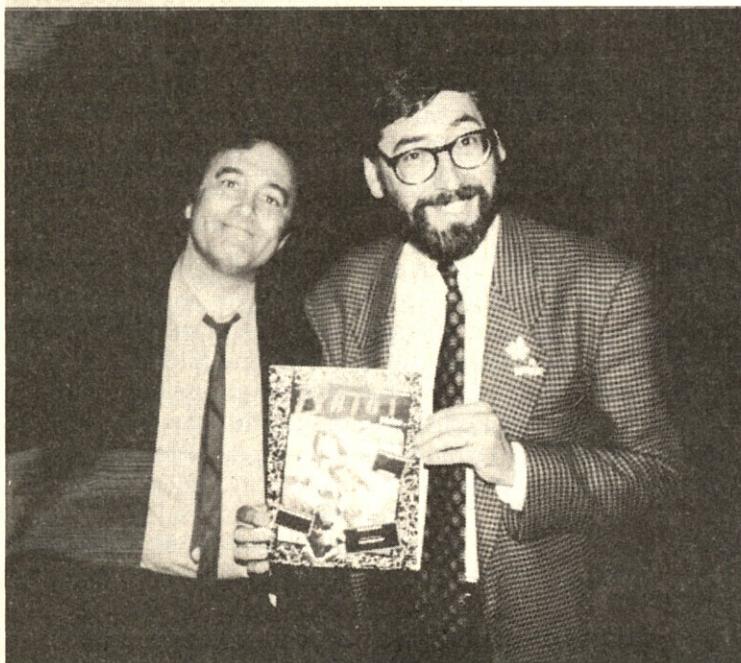
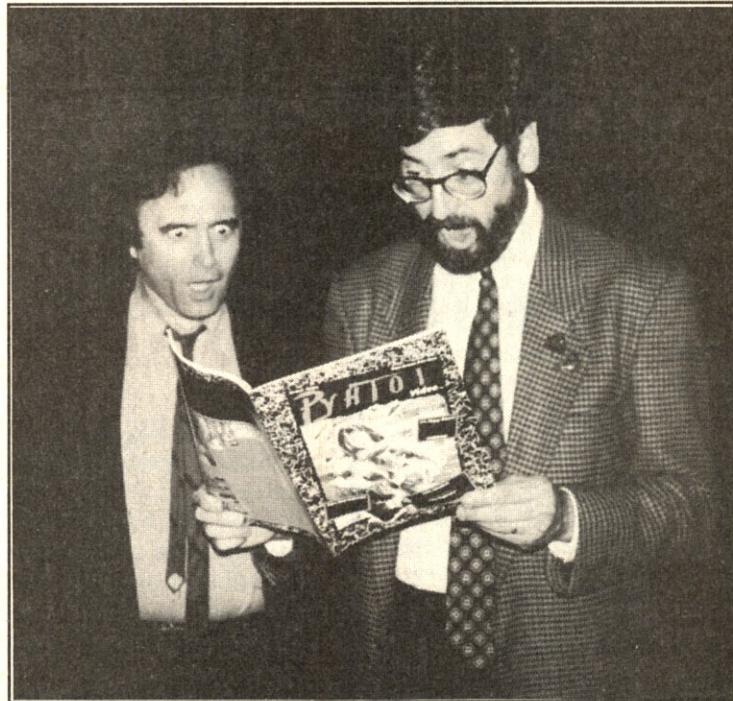
The gals you love to hate! An hour-long collection of trailers from films like *Teenage Gang Debs*, *Girls on Probation* and *I Am a Groupie*.

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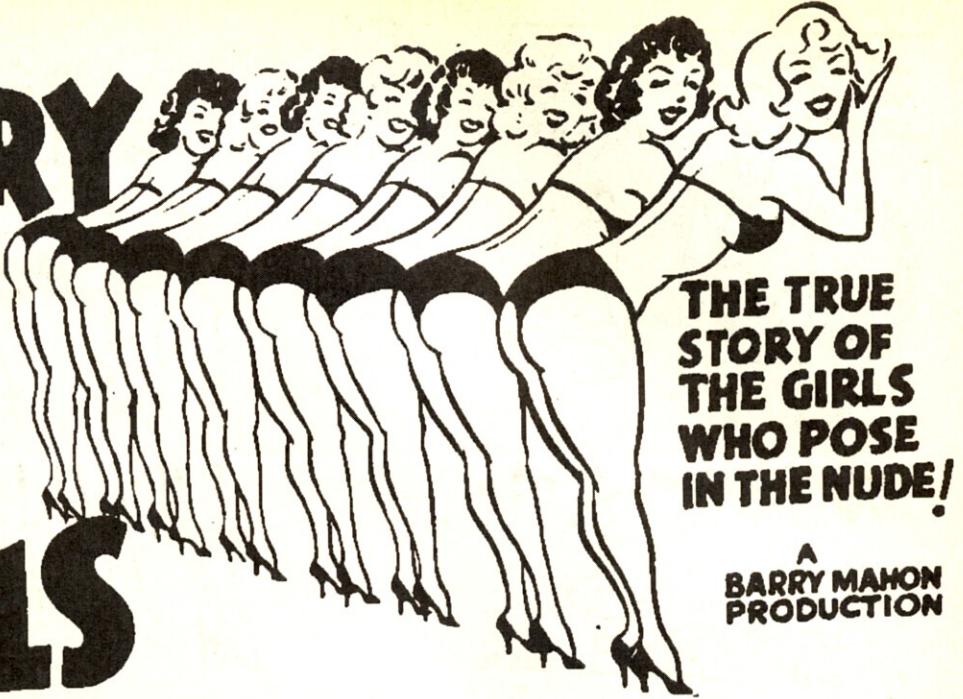
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HOLLYWOOD BOULEVARD director Joe Dante and SCHLOCK director John Landis read their favorite magazine.
Photo by Vincent J. Mizzi.

The STORY of 8 GIRLS



THE TRUE
STORY OF
THE GIRLS
WHO POSE
IN THE NUDE!

A
BARRY MAHON
PRODUCTION

PSYCHOTRONIC®
NUMBER SIXTEEN
FALL 1993

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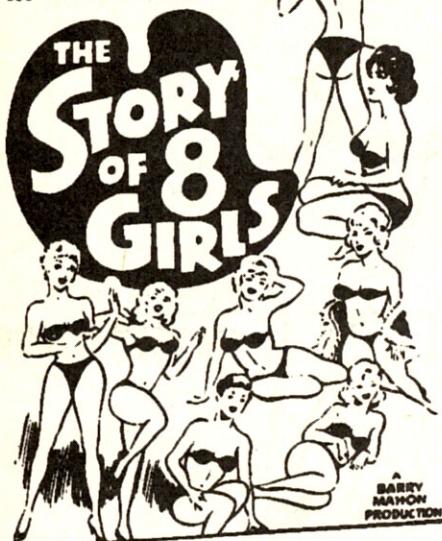
BOB CLARK directed features as varied as MURDER BY DECREE, PORKY'S and CHRISTMAS STORY, but even earlier, he made three underrated horror movies: CHILDREN SHOULDN'T PLAY WITH DEAD THINGS, DEATHDREAM and BLACK CHRISTMAS. Great titles (!) and all are cult movies in one way or another. I remember the first time I saw all of them. The elusive Clark (from New Orleans) was interviewed by Keith Bearden, an indy filmmaker and writer (Kicks, Fangoria...) in the Seattle area.

CURTIS HARRINGTON was one of the first film students to make it, and was an early underground director who graduated to major studio features - and all of them are PSYCHOTRONIC. When I toured Europe in 1987 with a PSYCHOTRONIC film show, Harrington's NIGHT TIDE made a perfect co-features with CARNIVAL OF SOULS. His QUEEN OF BLOOD was one of the inspirations for ALIEN. Read about a man who worked with Kenneth Anger, Dennis Hopper and Shelly Winters! Harrington was interviewed by Marc Madenwald, who attends Bard College.

MICHAEL BERRYMAN might seem scary or like a real goon, but the 6' 2" bald actor is a funny, friendly, concerned guy who enjoys acting when he's not tending to a pack of endangered wolves. THE HILLS HAVE EYES was one of the last movies I saw at the Hippodrome (one of Cleveland's downtown grindhouses) and Berryman, as baby napping Pluto left a big impression. I'm glad that Michael Murphy (who also did Timothy Carey, Lawrence Tierney and John Phillip Law for us) tracked down Berryman at his desert home.

JEFF MORROW is remembered by most as the intelligent, big headed, white haired alien Exeter who commits suicide at the end of the 50s classic THIS ISLAND EARTH. The New York actor (a former radio Dick Tracy), later encountered the Black Lagoon Creature, KRONOS, THE GIANT CLAW (!) and OCTOMAN! Morrow was interviewed by Jim Knush, who has written for Filmfax, Scary Monsters and his own Zacherley zine.

THE TRUE STORY OF
THE GIRLS WHO POSE
IN THE NUDE!



Weekly Variety (published in NYC since 1905) has always been a big help in doing research for this publication. The "show biz bible" started devolving a few years ago though. They added color, making it too expensive for all the smaller (more interesting) companies to advertise their movies. They moved, then shortened the obituaries. They got rid of the video review section and the future release and features in production sections. Then they threw the movie, TV (and theatrical!) reviews all in one skimpy section. To top it all off, they canned Larry Cohn (formally aka LOR) from Cleveland, who was with Variety for 13 years. Larry always made sure that low budget, B and "genre" movies, directors and actors received serious coverage. He wrote informative (often quoted) articles, reviews and obits and compiled detailed charts. The new (\$1 a page) skinny Weekly Variety is pretty much only good for bottom of the line big bucks business reports now, but there's a new reason to buy The New York Post. They hired Larry Cohn.

Thanks to MCA Video for the nice little promotional skeletons for ARMY OF DARKNESS. They were the best promotional items we've received since the EVIL CLUTCH back scratcher from Rhino and they look great hanging from rear view mirrors. During a visit to K-Mart recently, we saw displays for Dennis Hopper dolls! (They're from SUPER MARIO BROTHERS). We also saw Mondo bubble gum and Mondo (Primo Punch) Fruit Squeezes. The phrase "Life Out Of Balance" came to mind. I'm in the last stages of negotiation with those greedy corporate raiders that gobbled up and spit out my former publisher. The Psychotronic Guide To Video And Film (or whatever) is still a happening (if delayed) project. Meanwhile, the brand new 1994 PSYCHOTRONIC calendar (St. Martins) is available now! See back cover. Another movie featuring an issue of PSYCHOTRONIC is AFFAIRS OF THE HEART, a stupid soft core sex comedy that was recently shown on Cinemax. Robin Byrd was in it too.

All PSYCHOTRONIC mail, review tapes, books, zines and music should now go to: **3309 Rt. 97, Narrowsburg, New York, 12764 - 6126.** PH: (914) 252-6803. FAX : (914) 252-3905. Some of this info has been misprinted in several places (including our last issue!).

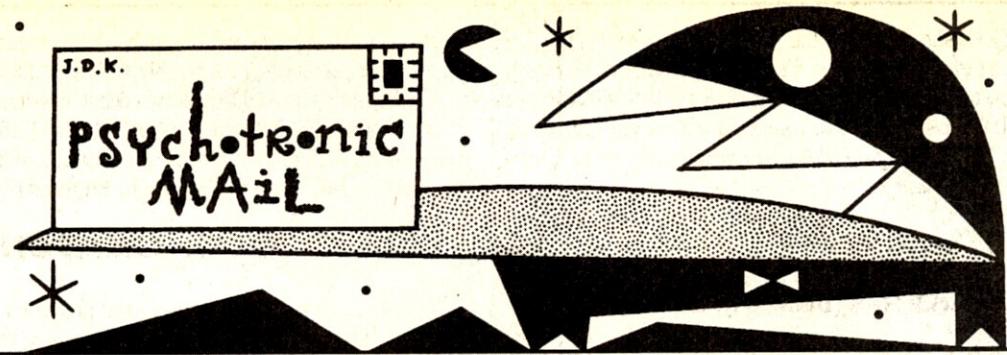
PSYCHOTRONIC®
NUMBER SIXTEEN
FALL 1993

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DEDICATED TO: Vernor's Ginger Ale and anchovies.

COVER: MONSTER FROM THE OCEAN FLOOR (54) was a Lippert release directed by Wyatt Ordung and produced by Roger Corman for "\$12,000".

1973, 20 years ago, when the Viet Nam war ended, the President resigned and "Knockin' On Heaven's Door" made it to #12, was a pretty good year for rock albums (or 8 tracks): AMERICAN GRAFFITI (st), BLUE OYSTER CULT - Tyranny And Mutation, DAVID BOWIE - Alladin Sane, JOHN CALE - Paris 1919, ENO - Here Come The Warm Jets, FUNKADELIC - Cosmic Slop, KINKS- Great Lost Kinks Album, LED ZEPPLIN - Houses Of The Holy, MOTT THE HOOPLE - Mott, THE MOVE - Split Ends, THE NEW YORK DOLLS, PINK FAIRIES - Kings Of Oblivion, SUSIE QUATRO, ROXY MUSIC - Stranded, SLADE - Slayed?, STORIES - About Us, THE STOOGES - Raw Power, SWEET, THE WHO - Quadrophenia.



PAPA

I just left Ft. Lee Virginia. I'd like to give a public hats off to Drill Sgt. Washington of V Co, 262 Quartermaster Bn. When calling cadence songs during morning runs, he shied away from your usual often amusing, but far too common Airborne Ranger and commie-killing songs, preferring instead the likes of "Shout," "Sweet Soul Music," "Bo Diddley" and yes, "Papa Oom Mow Mow." - **Chris Price (Ft. Leonard Wood, Missouri)**

On "Elvira Presents Haunted Hits" (Rhino) there is a track "Martian Hop" by the Ran-Dels. After the intro ("We have just discovered an important note from space. The Martians plan to throw a dance for all the human race") there are definite

"Papa" bass vocals. - **Paul Deegan (Dublin, Ireland)**. Good point. This great novelty song made it to #16 in 63. The Ran-Dels were two brothers and a cousin from New Jersey.

It seems the Papa/Bird phenomenon has surfaced recently in Japan. Hardcore noise punks The Boredoms recorded "Ultramagnetc Surfin' Bird" and the all-girl band Supersnazz released "Papa Ooo-Mao-Mao" (could this title be a reference to PV #15 cover girl Angela Mao?). - **Todd Severson (Minneapolis, Minn.)**

You are my saviors! I am writing my dissertation on surfing (in) American Culture. My chapter on surf music focuses on midwestern surf bands, especially Minneapolis' own Trashmen. So I see this section in PSYCHOTRONIC mail that looks like a long, ongoing conversation about birds and papas oom mow mow, My eyes popped out and I dropped my jaw! Did you know that Los Supersonicos in Venezuela did a cover of Surfin' Bird?" - **Mike Willard (Minneapolis, Minn.)**

What is the deal with this endless deification of the novelty song, "Papa Oom Mow Mow" ??!! I realize that as publisher and editor of PV, you can put anything you damn well please in the mag, but I still don't understand why this song means so much to you. - **Gregory W. Beitel (E. Amherst, NY)** See letters above. By the way, **Paul Kazee (Brooklyn)** sent in a newspaper article about the winners of a "Bad Song Survey" "Surfin' Bird" was up there with "Muskrat Love," "Lay Lady Lay" and "In The Year 2525," proving that many people still just don't understand.

Greeting and a hearty FLASH GORDON salute from one Cleveland expatriate to another. I spent 3 1/2 years of my childhood sending bizarre amateur comic art to Ghoulardi (and later to The Ghoul). At present, I am a bizarre amateur artist, posing as a "display artist" for Tower Records in Las Vegas. Were you the person responsible for the mind blowing parody of HOLLYWOOD SQUARES art display that used to festoon the front window of Hideo's Discodrome? - **Jack L. Grattan (Las Vegas)**. Jack's display featured Ghoulardi, Ed "Big Daddy" Roth creatures, Erich Von Zipper and Peter Lorre. Sadly, the new manager at Tower had them all taken down recently. That (1977) window of Cleveland's Drome record store (where I worked before moving to NYC) was the work of the owner, John Thompson. It featured Betty Page, Howard The Duck, Boogie Boy and of course, Ghoulardi. Stay Sick.

ANTONIO FARGAS

CLEOPATRA JONES is worth the rental price just to hear Shelly Winters whine "Doodlebug!" As usual, Fargas steals the picture. P.S. I miss your store. - **Donna Lee (NYC)**

The Fargas interview was terrific. The 90 minute (with commercials) TV movie pilot for STARSKY AND HUTCH is well worth watching for. It's clever, suspenseful, exciting and quite violent (sort of like ACROSS 100th ST. without the blood squibs) - far superior to the series. - **Bob Sheridan (Culver City, CA)**.

Killer Fargas interview! It's always nice to hear philosophical comments and not just facts (but they're welcome, too). I appreciate his kind comments towards the underappreciated Jack Starrett. - **Robert Plante (Schenectady, NY)**

The Antonio Fargas interview was especially interesting. I was looking through a Movies Unlimited catalog when I discovered a movie that wasn't listed in his filmography - MILO MILO, described as "Hilarious adventure on a Greek Island" about "a search for the real Venus de Milo statue." - **Erich Mees (Dunwoody, GA)**

JOHN VERNON

Thanks for the overdue John Vernon interview. There are few trash stars that I can think of who have been in as many films as this guy. There's a two-tape set out (on Madacy) of THE LAST OF THE MOHICANS show with Chaney. - **Robert Plante (Schenectady, NY)**



Fargas with FOXY BROWN (Pam Grier)

I especially liked John Vernon as the uptight dean in ANIMAL HOUSE. The only time I ever see my stepbrother, Fred Simonds, part time extra, full time nuclear physicist, is when I watch the movie. - **Nick Howes (Benton, Ill.)** Nick sent a photo (taken off a TV screen) of his stepbrother, the "grim looking, balding, professorial type" in a scene with Babs (Martha Smith).

The John Vernon interview was also great. Viewers of the new animated BATMAN TV show can hear Vernon's distinctive voice as crime boss Rupert Thorne. - **Erich Mees (Dunwoody, GA)**

My favorite section was the interview with John Vernon. He was (also) the voices of Tony Stark/Iron Man and the Sub-Mariner in the Canadian based in the Grantay/Lawrence productions Marvel Super-Heroes cartoons in 1966. His wonderful voice was an asset to these low budget cartoons. - **Nicolas Caputo (Glendale, NY)**. I guess Vernon's voice influenced Black Sabbath when they recorded their "Iron Man" song. THE NAKED TRUTH, with Vernon was recently on cable TV. It turns out to be a guest star filled sex comedy remake of SOME LIKE IT HOT. By the way, CBC stands for Canadian Broadcasting Corporation (not company).

HARRISON MARKS

Since the publication of "Doing Rude Things," I have been urged to issue sets of postcard photographs of myself as I used to do in the 1950's and 1960's, using pictures from that time. - **Pamela Green, Kent Villa, Ommanney Rd, Tarmouth, Isle Of Wight, PO41 0QA.** 12 sets of 5 (5 1/2 x 3 1/2) pictures each are available at 5 pounds each (you figure it out). See our last issue for photos of the famous model and tell her we sent you!

Miles Malleson does not play a shop owner in PEEPING TOM, but an elderly customer looking for a deal on nudie photos. - **Tim Murphy (S. El Monte, CA)** Malleson was also the bearse driver in DEAD OF NIGHT and was later in many Hammer horrors.

Comedian Norman Wisdom stooged for magician David Nixon, not David Niven. NAKED AS NATURE INTENDED was shot at the Spielplatz sun club in Saint Albans, run by Charles Macaskie. The British censor was John Trevelyan and the director of the British Film Institute is Wilf Stevenson. - **David McGillvary (London)**. McGillvary wrote the book "Doing Rude Things" and twisted scripts for Peter Walker shockers like THE HOUSE OF WHIPCORD (74) and THE CONFESSORIAL (76).

Although you mention Pamela Green as being Marks' most famous model (and she probably was), Marks also worked extensively with June Palmer, who had a bit part as a whore in TASTE THE BLOOD OF DRACULA (68) and Mollie Peters, 007's physiotherapist in THUNDERBALL (65). Margaret Nolan (then known as

Vicki Kennedy) appeared in many of his 8mm productions. She was later in over a dozen movies, most notably, GOLDFINGER (64). HALFWAY INN (an 8mm short) boasted the believed debut appearance of the Collinson Twins (TWINS OF EVIL and THE LOVE MACHINE (both 71). The name of the 8mm company was Mistral (not Mystra) and BLOOD LUST wasn't hardcore. - **Tim Greave (Eastleigh, England)**

PETER JACKSON

The Peter Jackson interview was a great prelim for our viewing DEAD ALIVE at Chicago's Music Box Theatre — where you get a live organ recital before screening plus 5-6 trailers!! - **Pete Zimmerman (Chicago)** DEAD ALIVE comes out on tape in October from Vidmark. Go for the 97 min. unrated version (or maybe the Spanish dubbed version)!

Loved the piece on Peter Jackson. Peter informed the audience at a recent Montreal film festival (where his films were shown) that the blood used in DEAD ALIVE was Canadian maple syrup. Do you think he was trying to win us over? - **Darren Heroux (Montreal)**

The Peter Jackson interview was the least interesting piece in PV since the Barker int. He just doesn't have the history and gore is so played out that I think most discriminating trash fans stopped searching out these films years ago. - **Robert Plante**. I know, I know, but you obviously haven't seen THE FEEBLES.

I was reading your Peter Jackson interview and I realized that I'd seen it somewhere before — in Film Journal. Unless Edouard Dauphin and Ed Kelleher are the same person, one of them has some explaining to do. - **Eric Henderson (Newark, Delaware)** Film Journal editor Kelleher gave us permission to use (an altered version) of the Jackson interview. Dauphin (formally with Creem) could not be reached for comment.

DONN DAVISON/SPOOK SHOWS

We perform a "spooker" and have been doing this with great success for 8 years. We do not perform with a film as in the old days, but feature a lot of Halloween type effects, a mad scientist and an "animated" cremation (The Tomb Of Torture). Our show is not the rip-off as described by Mr. Ridenauer. I too saw the "Silkini" production in Hollywood. No blackout, and a very sleazy presentation... done to duplicate the "cheap" shows of the 60s. We performed at The Magic Castle in Hollywood on Halloween and Elizabeth Taylor was in the audience (in disguise), so we have the distinction of having "slimed" Elizabeth Taylor. - **Weiss & Patricia (Eugene, Oregon)**. The magician couple also recreate Houdini's illusions (Weiss was Houdini's real last name - this Weiss is actually George Herkert IV).



Weiss & Patricia & Co.

While it may be that Davison used the name Alan Milan at some point, I rather doubt it, as there was a person with that name established in the (spook show) field already. Milan (née Cracknell) was one of the few performers to present spook shows in Britain. He was also involved with theatrical mentalism, his most notable origination being a Russian Roulette effect. He resettled in the US, and during the 1st decade of his life (he died in 89) was involved in running a magic supply company in Cincinnati. - **Max Maven (Hollywood)**.

ASYLUM OF THE INSANE only sported two or three minutes additional to the original film (David F. Friedman's SHE FREAK). This new and only 3-D footage featured nothing other than a man with a yo-yo, sometimes throwing it out of the screen in yer face. - **Paul Higson (Lancashire, England)**

OTHER INTERVIEWS

Thanks for running Rudolph Grey's excellent piece on Timothy Farrell. Umberto Scali was not the only character that Farrell played in multiple films. He shows up as Dr. Wright in HOMETOWN GIRL (48) aka SECRET SCANDAL, directed by W. Merle Connell, and then reappeared as Dr. Wright in TEST TUBE BABIES (49) aka SINS OF LOVE, also directed by Connell. Of course George Weiss was not the first exploitation producer to reuse characters. J.D. Kendis resurrected his vice king Jim Murray (Wheeler Oakman) from SLAVES IN BONDAGE (37) some six years later in TEEN AGE (43). Willis Kent reused the character Lucky Lombardo (played by Willy Castello) from SMASHING THE VICE TRUST (37) in CONFESSIONS OF A VICE BARON (42) aka SKID ROW (PV #11). - **Eric Schaefer (Emerson College, Boston)** Schaefer went on to all list six 30s exploitation movies (all with various alternate titles) that were used to create CONFESSIONS OF A VICE BARON plus other characters that reappeared in various Weiss productions. Isn't tradition wonderful?

William Grefe was also second unit director on Del (HORROR OF PARTY BEACH) Tenney's 1964 I EAT YOUR SKIN, which was shot in Dade County, Florida. - **Bob Hauschild (Linden, N. J.)** I EAT... was filmed as VOODOO BLOOD BATH and is also known as ZOMBIES.

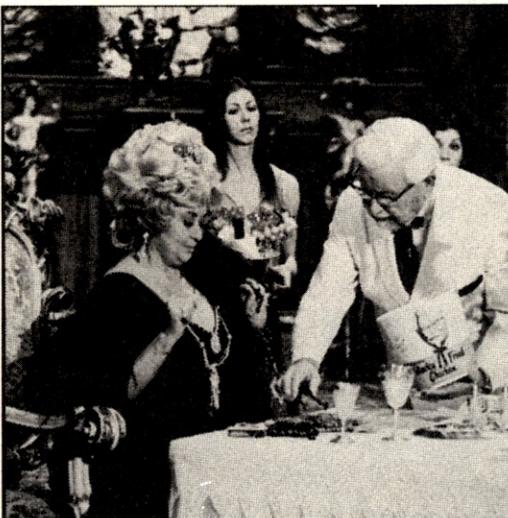
Lawrence Tierney (also) appears in a 67 Italian thriller called ASSASSINO SENZA VOLTA as *il muto*. It was directed by Ray Morrison (real name Angelo Dorigo) and also features Janine Reynaud (KISS ME MONSTER), Paolo Solvay (SLAUGHTER OF THE VAMPIRES) and Rita Klein (BLOODY PIT OF HORROR). - **Conrad Widener (S. Connellsburg, PA)** Hope some of you caught Tierney on THE AMY FISHER STORY, Brad Dourif on WILD PALMS and Roberts Blossom in the Charlie Starkeather TV movie, MURDER IN THE HEARTLAND.

REVIEWS

Col. Harlan Sanders (BLAST OFF GIRLS) was also in Boxoffice International's MONDO MOD. - **Robert Plante (Schenectady, NY)** The late great Col. was also in THE PHYNX, a barely released all-star

Warner Brothers movie and Al Adamson's HELL'S BLOODY DEVILS (both 70) - and released an album of music to eat chicken by at picnics. His Kentucky Fried Chicken was featured prominently in H. G. Lewis' THE GRUESOME TWOSOME (68). Remember these facts the next time you stop by a KFC family restaurant for a bucket.

What happened? I finally get a writing credit and my favorite magazine messes it up! I figure that you assumed both films (HARD TO DIE and SORORITY HOUSE MASSACRE II) both had the same credits. At any rate, SHM2 was produced by "Shelly Stoker" (Julie Corman) and written by J. B. Rogers (assistant director on both films) and myself. The film (shot on SLUMBER PARTY MASSACRE 3 and ROCK & ROLL HIGH SCHOOL FOREVER sets) was actually slated as "JWHOB" (Jim Wynorski's House Of Babes). About a month after the initial (7 day) shoot, Wynorski and myself wrote three additional scenes to bring up the running time. These were filmed on sets erected for THE RAIN KILLER. The film was then retitled, NIGHTIE NIGHTMARE. Roger Corman asked Jim to make "another one," which was written and filmed as NIGHTIE NIGHTMARE II, then retitled TOWER OF TERROR. In late 92, both were given their final video release titles. The flashback footage from both films is from the first SLUMBER PARTY MASSACRE. The second dancer at the strip bar (in SHM2) was Shannon Wilsey (at the time, Melissa Moore's roommate) who went on to become X-film star Savannah. - **Bob Sheridan (Culver City, CA)**



Col. Harlan Sanders feeds Joan Blondell in THE PHYNX

movies together.

SHM2 starlet Michelle Verran had a brief rise to fame in the X-rated field as the red-headed "Barbi." Also of interest is Lindsay Taylor from HARD TO DIE. Under her real name of Karen Mayo-Chandler, she zoomed into the spotlight several years ago as Jack Nicholson's kinky girlfriend. Keep up the good work and thanks for spelling my name right. - **Jim Wynorski (Van Nuys, CA)**

Were Mary Woronov and Theodore Gershuny married for a time? I assume so from your review of SUGAR COOKIES, but (it was) a bit confusing. - **Tim Murphy (S. El Monte, CA)**. Yes, they were married long enough to make three

In your review of CANDY SNATCHERS, you referred to the Susan Sennett character as "pre-teen." Her age was given in the movie as 16. This is how old she looked, although, I believe she was about 18 or 19 at the time. - **Don Metz (Hyannis, Mass.)**

The amazing landscape in THE REFLECTING SKIN is southern Alberta, not Ontario. Hate to nitpick, but that's where I was born, so I'm as culturally sensitive about it as you are about Cleveland. - **Michael Will (Montreal)**. SIGNAL 30 was made in 1959 and WHEELS OF TRAGEDY was from 63. The video store in THERE'S NOTHING OUT THERE is Piermont Pictures Video in Piermont, N.Y. Larry Coben's THE AMBULANCE is finally out from Col./Tri Star Video.

OBITS

I was shocked to learn of the death of Michael Gothard. He also appeared

in Dick Lester's THE THREE MUSKETEERS and THE FOUR MUSKETEERS (and) he was the mob leading, politically motivated trouble maker in the JACK THE RIPPER mini-series starring Michael Caine and Armand Assante. - **Paul Higson (Lancashire, England)**

About 10 years ago, a buddy and I gave Eddie Hazel a lift to the hotel after a huge P-Funk All Stars show. At the time I didn't know his name (there were about 100 people involved in this mega-concert), but during the trip, he kept insisting that he had nothing to do with Funkadelic. When I got home and took out my copy of their first LP, imagine my shock when I saw his smilin mug on the front cover!. Try to find a copy of his solo album – it's way cool. - **Brian D. Horrorwitz (Silver Spring, Md.)** That's "Games, Dames And Guitar Thangs" (77). And by the way, George Clinton was recently signed to Arista, so more funk from the mothership is on the way.

Ishiro Honda was also often billed as Inoshiro Honda. Horacio Higuchi tells me that Ishiro is just a nickname for Inoshiro. Honda was one of Kurosawa's best friends, which explains why he worked on some of the master director's movies. - **Bill Warren (L.A.)**

Sterling Holloway also appeared in the 1946 British film, WANTED FOR MURDER, about a man who seems to take on the character of his late father - a hangman. - **Jonathan Englander (Hollywood)**

I personally appreciate that you include animators, cartoonists and voice actors. According to two of my sourcebooks, the co-creator of "Crusader Rabbit" was not Lloyd Turner, but Alexander Anderson, nephew of cartoon producer Paul Terry. "Clutch Cargo" was not "TV's first animated series." It is the contention of some that "Mighty Mouse" wins the honor. His Technicolor cartoons (previously released in theatres) were shown on network TV as early as 1955. Considered by many to be the first made for TV cartoon was "Crusader Rabbit"! - **Audrey Sparkes (Journal City, N.J.)**

ETC.

(PV #15) has a drawing of a cute Chinese girl kicking a man in the head with her bare foot. What movie is this from? - **Douglas Bregger (Silver Spring, MD)**. It's from DEEP THRUST (or LADY WHIRLWIND - 71), released here by AIP, and she is early 70s martial arts star Angela Mao (Ying), considered the "female Bruce Lee" in the early 70s. She played Lee's sister in ENTER THE DRAGON (73) and was also in LADY KUNG FU (71), WHEN TAEKWONDO STRIKES (73) and others before retiring to marry. Apparently, her bad marriage was a major scandal in Hong Kong. Several readers asked about her.

I am an avid video collector who especially appreciates your video reviews. I specialize in videos that feature black female nudity. Other magazines often ignore or fail to identify black women who perform nude scenes. I would never have known that black and Oriental women



Angela Mao as a Korean Freedom Fighter in
WHEN TAEKWONDO STRIKES

were featured in HER ODD TASTES if it weren't for your reviews. - **Samuel K. Drew (Oakland)**. Check out THE NOTORIOUS CLEOPATRA this issue.

Could John Lawrence, who directed SAVAGE ABDUCTION (72) be the same J. Lawrence who directed THE GLORY STOMPERS (67), FREE GRASS (69) and other exploits? - **George M. (Jersey City)**. According to the AFI catalog, Lawrence was a minor actor in THE MANCHURIAN CANDIDATE (62), THE DESTRUCTORS (68) and others before directing the demented titles you mentioned, starring (in the order you mentioned them), Dennis Hopper, Russ Tamblyn and Joseph Turkel.

Betty Page was on LIFESTYLES OF THE RICH AND FAMOUS! Yes, she was on that all too often wretched show! They even had Senate Judiciary Committee footage of Irving Klaw being grilled. Wow! - **Justin Humpreys (Lynchburg, VA)**. The famous "lost" model was heard (but not seen) on the show. Page (who would be at least 70! now and

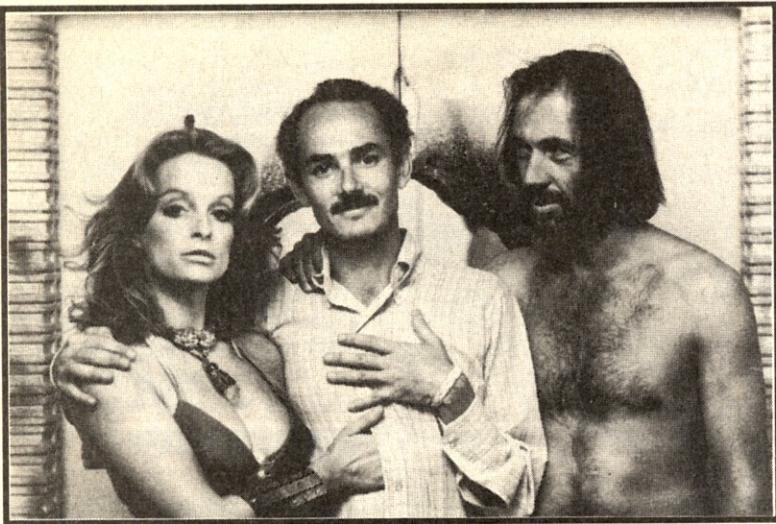
who was "born again" years ago) has finally broken her silence and has hired lawyers to help get her some of the vast profits made by people selling various products with her image. A proposed feature film about her is also in the works. Betty (who was the topic of a Chris Spedding single back in 78), was also interviewed (for the first time) in the July Interview magazine.

The Int. Film Index lists PREACHERMAN MEETS WIDDERWOMAN as an alternate title for PREACHERMAN (71). - **Bertil Lundgren (Kungsbacka, Sweden)** Damn!

I am a 46 yr. old wife and mom whose interest in the "gory" side of life began when I started reading detective zines at age 9 and it was at age 10 when I saw my first "scary" movie, ATTACK OF THE CRAB MONSTERS. At the time, I did not realize that I would start up a life-long love of B-flicks and Roger Corman! Was up in Seattle recently and picked up an issue of your incredible entertaining and enlightening magazine. Read the whole issue on my flight back home. If you could have seen the "looks" I got from passengers beside me! I loved it! - **Judy Ishmael (Costa Mesa, CA)**.

I'm looking for people to discuss film, as I'm the only "freak" in my neighborhood (or it seems to be that way) in the Montrose area of Houston. I'm a red haired secretary/waitress. - **Terry Woolston (Houston)**. Maybe we should run personal ads.

One of my favorite games is to go to some local video store with my 16 year old cousin (her name's Rachel – she's real cute). I bring your book with me, sit down in the middle of the aisle and look up titles, periodically screaming things like "Oh, my God, Edith Massey is in this!" of "I'll give \$5 to anyone who can tell me how John Agar died!" I rent her some Christian Slater opus and I'm off the hook, ya know? - **Kenyata Sullivan (Pandora's Lunchbox) (Wilmington, NC)** Then again, maybe we shouldn't...



This was taken after the "incident" on DEATHSPORT with Claudia Jennings, Nick Niciphor and David Carradine. It was taken on the set of the prison in a studio Corman had rented for the movie. Thought you might like to publish this so we can keep this story going on and on... - **Gary Graver (Van Nuys, CA).**

Thanks for the "caution" note in my PSYCHOTRONIC book. I'll be OK. I'm a "big boy" now (70 years old). I remember well the Bela Lugosi ("Belly LaGrona") films on Saturday matinees in the 30s. I saw Johnny Weissmuller at the (1939) New York World's Fair. He swam so fast, he made a wake that splashed over the edge of the swimming pool. I've seen Ann Corio, Sally Rand and Gypsy Rose Lee at the Gayety Theatre in D. C. This Washington burlesque house was one of the last in the US to close. Gotta Go.

- **Chas Conrad (Racine, WI).** Mr. Conrad also mentioned how much he likes *TEXAS CHAINSAW MASSACRE*, *NIGHT OF THE LIVING DEAD*, *NIGHTMARE ON ELM ST.* and his favorite - *CARNIVAL OF SOULS*. Maybe we could arrange for him to meet Betty Page.

In your "Band Death Tolls," you list two dead Beatles. John is obvious. But for the other choice, are you thinking of Stu Sutcliffe, or are you making a "Paul Is Dead" joke? - **Greg Espinoza (Berkeley).** Stu, who died in 1962 and never got to make concept albums, take LSD, follow gurus or form a rival group with Peter Best, is about to be the subject of a new movie, by the way.

I think I'm in love with Pat Barrington from AGONY OF LOVE. What a set of knockers! - **Monster A Go Go (Chicago)**

The picture of Pat Barrington in AGONY OF LOVE was taken by me. She was variously known as Barrington or Barringer. I think the latter was her name (or at least her nom de strip stage). I saw her in stills for ORGY OF THE DEAD and said - succinctly if not elegantly - I must bed that woman! I found her in a strip club on Hollywood Blvd. and with little or no effort, talked her into appearing in my first feature. She couldn't act, however, and every word of dialogue was dubbed by an old lover of mine, Gloria Saunders. I saw Gloria in CAPTIVE WOMEN for the first time this week, playing the bad girl, which she loved to do. It's a really bad movie, made 8-10 years before we met in 1960. Love your magazine! - **William Rotsler (Reseda, CA).** Rotsler is best known these days for his great LSD psycho stripper movie *MANTIS IN LACE/LILA*. *CAPTIVE WOMEN* (52) starred Robert Clarke, who will be interviewed next issue!

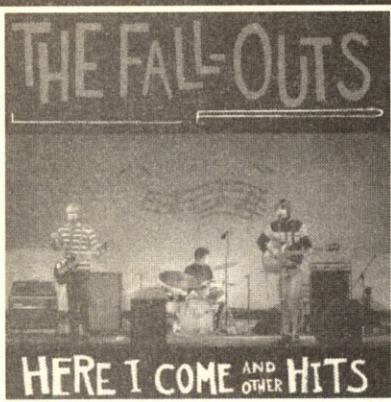
On DINOSAURS! (Simitar), host and writer Don Glut lists films that feature footage from ONE MILLION B. C., before he yawns loudly and proceeds with the documentary. - **K. Cornish, Scottsbluff, NE.** Cornish listed 24 of them including *TARZAN'S DESERT MYSTERY*, *ROBOT MONSTER*, *UNTAMED WOMEN*, *SHE DEMONS*, *TEENAGE*



Bronson Canyon mystery photo. Are these kids looking at ROBOT MONSTER?!

CAVEMAN, ATOM MAN VS. SUPERMAN, ONE MILLION AC/DC and the stooges short SPACE SHIP SAPPY. Now, who has a list of every movie that includes shots of Bronson Canyon!??

HI-OCTANE COCKTAILS

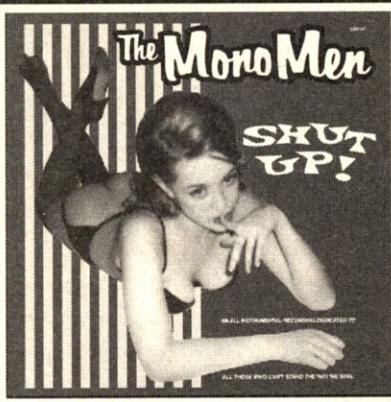


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REVIEWS



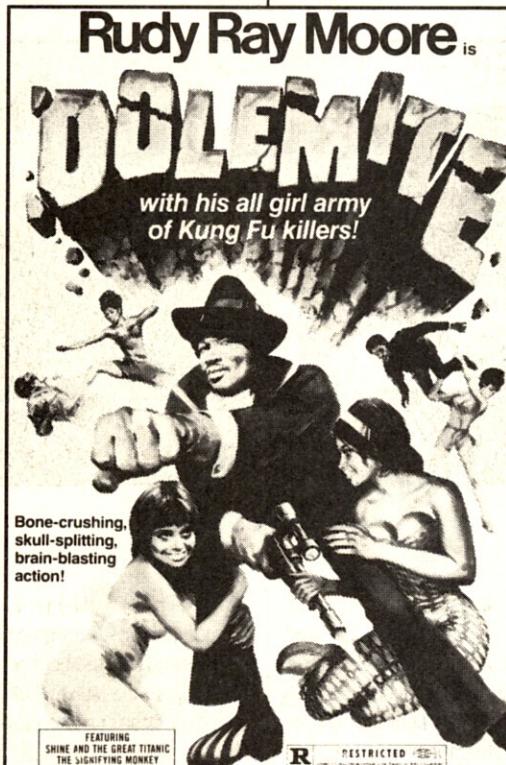
RUDY RAY MOORE!

DOLEMITE (Xenon, 74) D/act D'Urville Martin, S Jerry Jones, P/star Rudy Ray Moore

Rudy Ray Moore's first feature was a phenomena in inner city theatres. The flashback filled movie (from Dimension) had to be cut to avoid an X rating. Dolemite (Moore), a club owner who usually talks in rhyme (and likes to call people things like "Rat soup eatin' honkey mutherfucker!") was set up by the evil drug dealing rival Willie Green (Martin). Say what? He gets out of jail with the help of whorehouse madame Queen Bee (Lady Reed) and recruits an all ho kung fu "army" to seek revenge and clear his name. Right on! Dolemite raps two funny stories, one about the Titanic and one about the monkey and the lion. Moore's influence on many current rappers and comedians is obvious. Can ya dig it? Rudy's fight double is obvious and mike shadows are visible, but you won't care. Lady Reed toured with Moore and recorded her own "Black Angel" party records. HUMAN TORNADO was the sequel.

PETEY WHITESTRAW (Active, 77) D/S Cliff Roquette, P Theodore Tony

More of you should see this outrageous fantasy comedy. Petey Whitestraw or "Mr Excitement" (Rudy Ray Moore) is a legendary comedian and club owner who makes a deal with the devil in Hell after rival clubowners Skillet and Leroy have his friends machine gunned down at a funeral. Petey has sex with a whole room full of women and fights caped horned devils in tights. With fast motion chases, slow motion deaths, a scene shown backwards, watermelon jokes, kung fu fighting and a guy scared shitless. Don't miss the incredible rhyming intro and the birth of Petey Whitestraw scene. With Ebony Wright as the devil's daughter and Sy Richardson. A soundtrack was released. Moore, Skillet and Leroy and co-stars Jimmy Lynch, Wildman Steve and Lady Reed all recorded for Laff records. Record Rendezvous in Cleveland used to stock them all.



FABIAN!

SOUL HUSTLER (Monterey, 73) P/D/S Burt Topper

(THE DAY THE LORD GOT BUSTED) Fabian stars as a guy with sideburns living in a van who smokes pot, takes reds, uses hookers and shoots up. A tent preacher helps turn him into Matthew, "Son Of Jesus," a singing evangelist that appeals to kids and soon has a hit record. After his 'Nam vet helper ODs, he hides out with Nai Bonet from NOCTURNA. Also with a curly haired Casey Kasem, Tony Russell and Larry Bishop. Fabian sings at a large "Matthew" concert at the L.A. forum. Collectors warning: The Harley Hatcher soundtrack was released on MGM. Topper also directed the former teen idol in FIREBALL 500 (66) and THE DEVIL'S EIGHT (67) both for AIP.

KISS DADDY GOODBYE (Academy, 80) D/S/act Patrick Reagan, S Alain Silver, Ron Abrahams, Mary Stewart

(REVENGE OF THE ZOMBIES, THE VENGEFUL DEAD). Two little blonde telekinetic twins (played by director's kids) revive their dad (the director) after bikers kill him. They use zombie dad to drive them around in a black car and when they're done with him, make him dig his own grave (!). They also cause the deaths of the killers. Fabian (pretty laid back in one his last roles) stars as a new California coastal town deputy sheriff. Marilyn Burns (from TEXAS CHAINSAW) is better as a concerned county welfare worker who checks up on the kids. Pretty strange and Nell and Patrick Reagan are pretty effective. I wonder what they're doing these days.

ALDO RAY!

DON'T GO NEAR THE PARK (Direct, 79) P/D/S Lawrence D. Foldes, S Linwood Chase

(NIGHTSTALKER, CURSE OF THE LIVING DEAD) A brother and sister are cursed by their hag mother "12,000" years ago (at Bronson Canyon). Then "16 years ago," the brother still looks young because he kills kids (by ripping open their chests). He rents a room from, hypnotizes, then marries Linnea Quigley (who has a shower scene). They have a baby girl named "Bondie"

who grows up and runs away when she (Tamara Taylor) turns 16. Bondie has a magic amulet so she can blow up a van of rapists and she ends up at a ghost town with other runaways and a strange woman with an eye patch (her ancient cave aunt!). Dad plans to sacrifice Bondie to break the curse. This absurd movie has many flashbacks, nightmares, gore, zombies, laser ray eyes, transformation scenes and pot smoking. All this and Aldo Ray appears as a writer who studies the "Griffith Park curse." The acting, lighting, FX and editing are all awful. It was "based on actual occurrences" (!). Caution: Do not watch this one while intoxicated!

HAUNTED (VC2, 76) P/D/S Michael DeGaetano, P Nicholas P. Nizich

A woman (Ann Michelle) is accused of witchcraft during the Civil War, is put on a horse (naked) and sent to die in the desert. Makes sense, right? 100 years later, the descendants of her persecutors in an Arizona ghost town think they're cursed. Aldo Ray lives with his blind widow sister in law (Virginia Mayo) and his two nephews. One of them (Jim Negele) sings sappy folk songs and falls for a British woman (Michelle of course) who gets stuck there until her red convertible is repaired. Mayo has tasteful sex flashbacks to "when he eased into me." A phone booth is installed in the cemetery (!?) and Aldo (the real star) gets meaner and crazier. A soundtrack (!) was issued on Midland. The dialog is pretentious and depressing. By the director of *UFO-TARGET EARTH*.

SILENTS

THE GOLEM (Sinister, 20)

D/S/star Paul Wegener, D Carl Boese, Heinrich Galeen
(*DER GOLEM, WIE ER IN DIE WELT KAM*) Wegener is the legendary clay statue, the Golem in a silent German UFA classic that was filmed using twisted expressionistic sets (and clay miniatures) representing the medieval Prague ghetto. A lot of time is spent on a knight of the emperor who falls for the Rabbi's daughter.

Rabbi Loew (Albert Steinrück) brings the Golem statue to life with alchemy and magic and a jealous servant later sets him on a rampage. The best scenes are when a mean faced Golem starts fires, kills people and drags a woman by the hair. The spirit of Astaroth is a great special effect, a floating head that forms letters with steam from its mouth. Ernest Lubitsch was the supervising director, Carl Freund was the cinematographer and Edgar G. Ulmer was the assistant cameraman. An earlier *GOLEM* (14) and a sequel, *GOLEM UND DIE TANZERIN* (17) also starred Wegener, who later became the official "Actor Of The State" in Nazi Germany. This impressive epic production originally ran 118 minutes and was released by Paramount in America. It's 70 minutes now and has an organ score. Some other later Golem movies were made in France (37 and 66), Poland (*THE DYBBUCK* - 39) and England (IT - 66).



THE GOLEM. Astoroth



Peter Breck in THE BEATNIKS

THE ROAD TO MANDALAY (Fright, 26) D Tod Browning,

S Eliot Clawson

Lon Chaney (with great dead eye makeup) is the ugly Singapore Joe, a tough criminal ("I ought to slit you're tongue!") in S.E. Asia with a dwarf assistant. Rosemary (17 year old Lois Moran) is a shop owner who doesn't know that she's her daughter. He tries to prevent her from marrying a smuggler (Owen Moore) by having him shanghaied and sent "back where he belongs, with the yellows, blacks and browns." Also with Sojin as the smiling, knife throwing Charlie Wing and Henry B. Wathall as a reverend. The story for the M.G.M. release was written by Browning and Herman Mankiewicz. The tape has a music score but the visual quality is poor. You can't see the next Browning/Chaney feature (*LONDON AFTER MIDNIGHT*) at all, so this release is welcome.

50s

THE BEATNIKS (Something Weird, 59) D/S/songs Paul Frees, S Arthur Julian, P Edward Heite

Four guys and a girl named Iris stage a robbery wearing skull masks. Their singing leader Eddie (Tony Travis) is discovered in a Hollywood soda shop and records the next day. The next night he's on the "Rocket To Stardom" TV show and he falls for his agents blonde secretary (Joyce Terry) just as fast. The moody jealous jive talking Moon (Peter Breck from *SHOCK CORRIDOR*) ruins everything when he kills a bartender, then shows up to tell Eddie, "You're one of us, are you hip?" Breck steals the whole show, laughing, ranting and killing, dressed all in black. If you don't expect a "beatnik" movie, this is a lot of fun. Frees was one of the most famous voices in 50s science fiction hits. He even co-wrote the pop songs like "Sideburns Don't Need No Sympathy"! Kenneth Herts was production supervisor.

CURFEW BREAKERS

(Something Weird, 56) D/S Alexander Wells, P Charles E. King

(*NARCOTICS SQUAD*). A 17 year old heroin addict commits a hold up murder and goes through cold turkey ("ten days torment") in a cell. A cop narrates and tells us about police procedures... One undercover narc works as a car hop. At the Melody Mill, a band with an upright bass, sax and a stand up female drummer (!) plays. The female lead scat sings ("Baby, Baby"). It's a great scene. Alex Wells and Sheila Urban are the young stars. Most of the actors have southern accents and use hip lingo (cat, pad, dig, cops are called rag pickers...). Paul Kelly (who died after production) is the top billed police Lt. and Regis Toomey is a concerned school coach. Cathy Downs (*SHE CREATURE, AMAZING COLOSSAL MAN*) is the aunt. and Byron Foulger has one scene. This must have been produced just after *THE MAN WITH THE GOLDEN ARM* (55) broke the drug taboo barrier in films. The tape is hosted by Johnny Legend.

NAKED VENUS (Dark Dreams, 58) P Gaston Hakim

A young American artist and his French artist model wife Yvonne live in France with their kid. They visit America, but his horrible meddling mother hires a detective to prove that the wife is an unfit mother. Seems like Yvonne had posed for a naked Venus painting. The wife hires a lady lawyer who argues in divorce court that "Art is never morally objectionable." Luckily for us, Yvonne is also a nudist, so she takes her daughter (and poodle) to the Royal Palms seaside nudist camp, where we see a nude wedding and silent footage of typical nudist sports. Nudist footage is also projected in court and used as flashbacks. Even the men are full front naked in this b/w feature.

ROCKIN' THE BLUES (Norton, 56) D Arthur Rosenblum, P Fritz Pollard

D. J. Hal Jackson is the all rhyming on stage host of this all black musical. He shows us a "Rock 'n' roll revue – not on wax – but in person!" Most of the many acts are priceless, but I like Connie Carroll who sings "Everybody's Going Mad, Rock 'n' Roll Is The Latest Fad" and "I'm A Fast Movin Mama" and Pearl Woods who does "He's Too Lazy" on a kitchen set with a slow motion dancing husband. Meanwhile the comedy team of Mantan Moreland and F.E. Miller do vaudeville skits, try to sneak in and hang out with the sexy showgirls backstage. One of them calls Mantan (who also appears in drag), Birmingham. Others play, dance and sing and scenes of an all white audience are edited in. Not too many adult whites were ready for songs like "My Love Comes Oozing Down" (The Wanderers) in 56 though. I wonder what show they were really watching. Also with The Hurricanes and the Afro-Cuban dancers. Norton is at PO Box 646 Cooper St., NYC 10003.

THE LOWER EAST SIDE

JOHNNY SUEDE (Miramax, 91) D/S Tom DiCillo, P Yoram Mandel, Ruth Waldburger

Johnny Suede (Brad Pitt) is an immature unemployed liar and would be pop star with a giant pomp. He lives in a crummy apartment in an unnamed city. His band lasts through one practice and he has humorous girlfriend problems (with Catherine Kenner and Alison Moir). Some of the surreal hallucinations and dream sequences (featuring an iguana and midgets) are top notch. With Tina Louise, Nick Cave as rock star Freak Storm and a clip from TERROR OF TINY TOWN. New music by Link Wray is great and some old Ricky Nelson hits are heard, too. DiCillo, a cameraman for Jim Jarmusch movies filmed in NYC neighborhoods. It was made with a Sundance Institute grant and was released on tape after Pitt had gone onto fame and bigger features.

THE REFRIGERATOR (Monarch, 91) D/S Nicholas Jacobs, P Chris Oldcorn

A happy young couple (David Simmons and Julia McNeal) move from Chagrin Falls, Ohio to a suspiciously cheap Manhattan apartment on Ave. D.



THE NAKED VENUS



THE REFRIGERATOR

The 1960s Norge fridge there is some kind of portal to Hell. She has childhood flashbacks and nightmares and he dreams of little people in the fridge. The acting is fine, the dreams are great and there's some gore and nice unexpected humor. This 16 mm production took four years to complete and it was worth the wait. It's by Brown University grads from Cleveland. Kay Schuckhart (who designed the PSYCHOTRONIC calendars) was the set designer.

ASTONISHED (Leo, 87) D/S Jeff Kahn, D Travis Preston, P William J. Taylor

This odd but interesting mixture of drama and comedy stars Liliana Komorowska as a broke European woman in an East Village apartment who has reality problems and is accused of two murders. Characters from her dreams start to appear in her real life. A dead landlord/pimp shows up again. Several of the main characters (including the singer she falls for) are black. Komorowska (who ever she is) is very good in two roles (and has a topless scene). With music by Michael Urbaniak and NYC locations.

NEW YORK CITY IN THE 60s

BLONDE ON A BUM TRIP (Something Weird, 67) D Ralph Mauro, P Jack Braverman, Ed Adlum

I love this 65 minute b/w sex/drug/rock and roll movie filmed in NYC. Flashbacks related in a hospital by various characters show how Susan, a naive chemistry major with blonde bangs was used by her roommates and a guy named T.J. to make LSD for them and ends up "caught in a whirlpool of life." Sugar cubes are passed out at a party. Everybody chants "LSD's got a hold on me!" to bongo music. The freakout scenes are clever and there are several tasteful sex scenes. One stars a sexy black maid and another features a Nixon mask. The excellent and frequently heard theme ("Put The Clock Back On The Wall") is by Tower recording group The E-Types. They sound like the Electric Prunes to me. The Bit-A-Sweet (on MGM) are seen doing "Out Of Sight Out Of Mind" at a discotheque and The Vagrants (with Leslie West) are heard doing "I Love You, Yes I Do." The fashions, music and editing are all top notch (the dubbing isn't) and there's some welcome intentional hip humor. Mauro also made a nudie, GIRLS IN

THE SADDLE (69). Braverman produced the recent VOODOO DOLLS (in Canada) and Adlum made SHRIEK OF THE MUTILATED and INVASION OF THE BLOOD FARMERS!

TEENAGE GANG DEBS (Something Weird, 66) D Sande S. Johnson, S Hy Cahl, P Jerry Denby

Cool It. Don't bug me man. It's a drag. I'm hip. These are just a few of the words and phrases used in this great, formally "lost" b/w gang movie. Terry (Diane Conti) from Manhattan's Golden Falcons gang takes over Johnny and his Brooklyn Rebels. One long hand held camera sequence with no

dialog shows the Aliens (bikers from Queens with WWII helmets) in a violent deadly rumble. With a cat fight, a switchblade fight, an offscreen gang bang ("line up"), dancing and lots of mindless violence and senseless deaths. The female Rebels get revenge at the end. The music is mostly jazz or light instrumental rock and Lee Dowell sings "Black Belt," a karate dance number! New York movies from the mid 60s are almost always much more realistic and interesting than anything from Hollywood. Some of you might think it all sounds like a 50s movie, but although the lingo and fashions might change, this stuff is timeless. The tape includes a wraparound with Johnny Legend and trailers. Dig it?

**MONSTER AT CAMP SUNSHINE (Something Weird, 64) D/S
"Ferenc Leroget" P Gene Kearney**

Chemicals used by a doctor in NYC make lab rats attack, so he simply tosses a bottle of the toxic waste in the river. In an upstate nudist camp, Hugo, a dumb fat gardener, becomes a "monster" and attacks with an axe. Clare, a model narrates the tale of what happened to her nudist nurse roommate Martha. The pretty female leads are seen topless at a night time birthday party and in my favorite scene, modeling topless bathing suits on a NYC tenement roof. Nearly everybody has flashbacks and smokes a lot. It starts with Monty Python style montages, includes silent movie titles and ends with actual war footage to suggest the battle with Hugo. The b/w tape is presented by Frank Henenlotter.

40

TEEN AGE (Sinister, 43) D Dick L'Estrange/ Gunther Von Stensch, S Elmer Clifton, P J. D. Kendis

(TEENAGE JUNGLE) Although it bears a 1959 copyright, most of this less than one hour long WWII era release (from Continental Pictures) was filmed in the 30s (!), and has nothing at all to do with teenagers! The D.A. (top billed Herbert Heyes) gets us started with a series of ridiculous comic flashbacks of acrobatic sisters, jalopies and jitterbugging. In flashback #3, some guys and gals steal cars – then all of a sudden we see a blonde in a (30s) gambling club, gangsters and an Oriental fan dancer show. Actor Wheeler Oakman is in the 30s footage (bad guy) and the 40s footage (reformed ex-con telling a flashback to his wayward son). He says that he "pulled a boner." More flashbacks appear in flashbacks. TEENAGE JUNGLE was billed as "A Dramatic Thunderbolt Of Modern Youth." Try and imagine going to a theatre in 1959 to see what you thought was a new JD movie and seeing THIS! INCREDIBLE! The older footage is from SLAVES IN BONDAGE and GAMBLING IN SOULS, earlier Kendis roadshow hits.

SHE DEVIL (Sinister, 40) D Arthur Hoerl, P/edit Louis Weiss

(DRUMS 'O VOODOO, LOUISIANA) Sack Amusements made this very low budget, all black feature about Amos, an ex-con preacher who uses a voodoo woman known as Aunt Hagar (Laura Bowman) to get rid of "Tom Cat, spawn of the Devil." Tom, who owns a "Louisiana jook" is blackmailing him. Aunt Hagar says spells in rhyme and says things like: "Creepy, crawlin, lizard eatin' black cat," "You stinkin' skunk" and "I'm gwyna blind ya!" There's lots of high energy preaching and singing ("Don't Let Nobody Turn You Round," "Good News...") plus drum beat voodoo ceremonies. Modern viewers might be surprised at characters calling each other nigger. Director Hoerl usually worked for Monogram as a writer. The print is jumpy.

THE MAN WITH TWO LIVES (Sinister, 42) D Phil Rosen, S Joseph Hoffman, P A. W. Hacker

A dog's heart is kept alive in a cliche mad lab. After the doctor's assistant (Edward Norris) dies in a car crash, he's brought back to life at midnight, the same time that a gangster named Wolf is executed. Now a "ghostly freak" with no memory, he takes over Wolf's gang (and girlfriend) and becomes a killer while his friends and fiance wonder what to do. The ending of the 65 minute Monogram release reveals it was all a dream (!), which has kept it out of most horror reference books. It has some interesting camera zooms and I like the way the men wear their hats inside. Rosen also directed SPOOKS RUN WILD (41) and RETURN OF THE APE MAN (44). Norris was also in THE GORILLA (39) and JUNGLE QUEEN (45).

SOUTH AMERICA

**LOVE STRANGE LOVE (Vestron, 82)
D/S Walter Hugo Khouri, P Anibal Massainineto**

A very young boy named Hugo is sent to live in a large ornate Brazilian whore house to stay with his mother (Vera Fischer) during WWII. He gets an eyeful of sex, orgies and some political intrigue. The adult Hugo (now an old politician) magically wonders around the house remembering what happened. The reason to watch this is third billed Xuxa (Meneghel), now the incredibly popular children's show host (now produced in Portuguese, Spanish and English). If she were American, this movie (released dubbed in America) would be a National Enquirer/Hard Copy standby. She plays Tampa, a young whore who poses as a "German virgin from the South" and strips off her white teddy bear costume while Dixieland jazz plays. She also attempts to seduce Hugo, who later has sex with his mom.

THE WILD AND THE NAKED (Something Weird, 62) D Stan

Roberts, P/cine. Carlos Martinez

Colette (the beautiful Tanya French) is a French model in America. After a trip to the zoo, some posing at a studio and dancing in a bikini to a Latin band, she hitchhikes to a beach. The driver ("He was a fresh one") chases her (she's in her bikini bottom) on the beach, then she swims naked and sunbathes. A bearded madman shows up and chases her. She runs naked through the woods, through fields, crawls on her hands and knees in the mud, then is tied up. The two men fight, but a handsome third man rescues her. Then a man in a monkey suit (!) chases both of them. If that wasn't enough, topless native women swim, then dance to a rock and roll instrumental. Eventually Colette wakes up. Brilliant! The b/w feature was "filmed in Latin America" (probably Mexico). Martinez also produced PASSION IN THE SUN (PV # 14) which had similar naked running woman in peril scenes.

60s

FREE, WHITE AND 21 (All Season, 62) D/S/edit Larry Buchanan, P/S Harold Hoffman/Hal Dwain, S Cliff Pope

Greta (Annalena Lund), a 22 year old blonde from Stockholm who worked for C.O.R.E. to help integrate the South, accuses Ernst Jones (Frederic O'Neal), a black Dallas man of rape. In court, testimony is given for both sides and we see her flashbacks then his flashbacks of what happened. He

admits to having sex but says she consented. In one scene, she does the "hobo twist" in an all black club while Joe Johnson and his orchestra play. After closing statements, all you see for a long time is a ticking clock (this is when ushers handed out jury cards in the theatre so you could vote). Buchanan said that when the clock was shown in drive-ins, people threw things at the screen. The acting is good (especially O'Neal, who was later in *COTTON COMES TO HARLEM*) and it's all handled very tastefully and has a nice unexpected ending. It was made in Dallas studios for "\$35,000" and was very profitable for AIP. The b/w print is excellent. Also with Bill McGhee from *DON'T LOOK IN THE BASEMENT*. Buchanan directed *UNDER AGE*, another courtroom drama, next.

DAY OF THE NIGHTMARE

(SW, 65) D John Bushelman, S Leonard Goldstein, P Leon Bleiberg

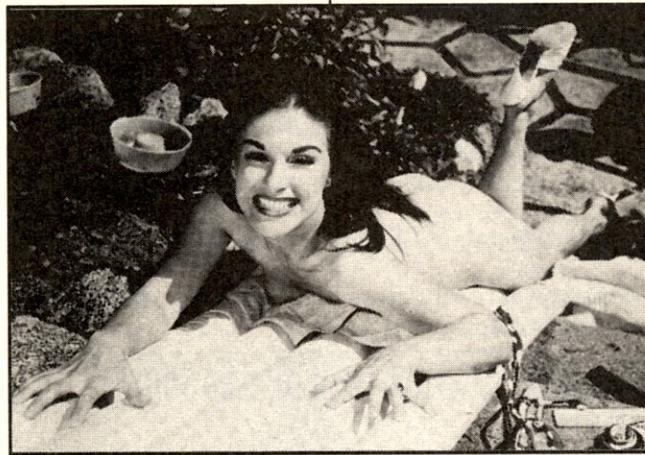
Jonathan Crain (Cliff Fields) is an artist who ties up his model "my way" and whips her after she dances topless for him. Later on, he pays to watch a lesbian couple, has a blurry flashback of his mother having sex with a stranger and cries "Whip Me Mama!" His shrink father (John Hart) has his own flashback. Oh yeah, Jonathan (who has a split personality) also likes to kill women while in (extremely unconvincing) drag. There's also a sequence with blindfolded swingers. John Ireland (who was a regular on *RAWHIDE* at the time!) is top billed as the police detective who says "Everyday, people go crazy." Also with Elena Verdugo (from *THE HOUSE OF FRANKENSTEIN*) and an unbilled Liz Renay. Ted V. Mikels was the cinematographer. Bushelman usually worked as an editor for Bert I. Gordon. This movie (originally from Herts Lion) was featured in a 1974 Adam Film World magazine, making me think that much of the nudity was added years later to spice up this incredible (if overlong) movie. The b/w tape is presented by Frank Henenlotter.

MARRIED TOO YOUNG (Sinister, 61) D George Moskov, S Nathaniel Tanchuck, Ed Wood Jr.

Apparently, while Ed Wood Jr. was making *SINISTER URGE* for Headliner Productions, they had him co-write this (very) dated movie about overage "teens." Harold Lloyd Jr. stars as too nice Tommy, a high school student race car driver and mechanic who marries Helen (Jana Lund from *DON'T KNOCK THE ROCK*). A local gangster named Lech (Anthony Dexter) leads the broke Tommy into a brief life of crime and hot cars. A judge blames it all on the parents and Helen has a flashback. Marianna Hill (real name Schwarzkoff) is the sexy Marla, who dances and says things like "Daddy-O, so be a rectangle!" The tape includes several good trailers. You can also check out the late Lloyd Jr.'s acting talent in *FRANKENSTEIN'S DAUGHTER* (58) and *MUTINY IN OUTER SPACE* (64).

THE TOUCHABLES (Something Weird, 61) P/D Jay Sheridan, D/S Monte Mann

During prohibition, a cowardly bookkeeper hides out from gangsters at the "Fat Chance Rejuvenation Center." The gangsters and the star all end up running around in drag for silent comedy style chases. Boxoffice International kept this *SOME LIKE IT HOT* inspired adult comedy in circulation for years, using different ad campaigns. At one time, it features naked women (see photo), but in this version they all wear polka dot bikinis (popular in the 30s, I'm sure). Claire Brennan, who later starred in *SHE*



One of *THE TOUCHABLES*.

FREAK (!) is top billed. The AFI catalog says the short (about an hour) color feature was also called *NUDE HEATWAVE* and may have had 3D sequences.

CORMAN

ULTRA WARRIOR (New Horizons, 93) D Augustin Tamayo, Kevin Tent, S Len Jenkins, Dan Kleinman, P Luis Llosa

After an H bomb opening, we learn that Kansas City in 2058 is called "Oblivion." Most of this flashback filled post nuke tape is footage from older Corman productions. Several characters narrate ("I remember it well..."). George Peppard can be seen in space battle scenes and Corman himself shows up as the President. The doubles in the several R sex scenes have different color hair than the leads

and their faces are obscured. Dack Rambo "stars" with Clare Beresford (who looks and sounds like a British model) and Meschach Taylor (from *DESIGNING WOMEN*) as a crazy black guy. Their parts are from the Corman theatrical release *WELCOME TO OBLIVION* (90), filmed in Peru. Pathetic for sure, but still entertaining if you don't feel too ripped off.

THE QUAKE (Concorde, 92) D Mike Elliot, S Markevan Schwartz, P Louis Morneau

The 1990 S.F. earthquake hits while *ATTACK OF THE CRAB MONSTERS* is on TV. Erika Anderson is a defense attorney who is rescued by a photographer and surveillance expert (Steve Railsback) she knows from work. He turns out to be a scary, obsessed, voyeur psycho killer who ties her up and keeps her captive. This is a pretty good sick exploitation movie. Railsback makes a great psycho and Anderson (star of *ZANDALEE*) has nude scenes. Corman had some good footage of the actual quake results and that's mixed with some (very good) *GODZILLA* style miniatures being destroyed. With Ed Lottimer and Dick Miller as a store owner. By the director of *FATAL GAMES*.

DRACULA RISING (New Horizons, 92) D Fred Gallo, S Rodman Flender, Daniella Purcell, P Roger Corman

Christopher Atkins is extremely bland as Vlad the vampire in this slow, romantic horror movie (with funny love songs). Long flashbacks reveal that he was a monk during the plague who was tempted by a woman (Stacy Travis) who was then burned as a witch. She's reincarnated as an L.A. art restorer (Travis again of course). Doug Wert is the bad former monk/vampire who used to whip him. It's nice to see Travis (*HARDWARE*) in something else, but a body double was used for her underwater sex scene.

FINAL EMBRACE (New Horizons, 91) D Oley Sasone,

S R. J. Robertson, Jim Wynorski, P Roger Corman

A psycho kills a female video star (Nancy Vale) and her twin sister (Vale again) shows up. An L.A. cop (Robert Rusler) starts sleeping with the suspect/sister, but his friendly cop partner and father (Dick Van Patten (!)) disapproves. There are many other suspects (director, record producer, a crazed fan, a coked up rival singer...) and lots of false scares. A lot of time is spent showing video scenes and there are several R sex scenes.

30s

CHILD BRIDE (Something Weird, 37) D Harry J. Revier

(*CHILD BRIDE OF THE OZARKS*) In a backwards mountain community, the

progressive schoolmarm Miss Carol crusades for a child marriage law. Local men in hoods with torches tie her up and are about to tar and feather (!) her during a weird lightning storm, but she's saved by the dwarf Angelo (Angelo Rossitto) and the simple minded Happy who work at a still. Meanwhile, Jake the evil still owner kills his partner and plans to marry the man's cute, very innocent and very underage daughter Jennie (Shirley Miles). All this would make a fine hillbilly exploitation movie, but this one goes an extra step further and includes a (still surprising) nude skinny dip sequence with Jennie, who looks maybe 12. The acting is awful, but I'm sure nobody complained. Revier also directed THE LOST CITY serial (35) and the notorious LASH OF THE PENITENTES (36), which has scenes just like the teacher in peril scene here. CHILD BRIDE was a Kroger Babb presentation (presented on tape by David F. Friedman). Some sources claim it later played as DUST TO DUST with a birth of a baby reel added. Also with two dozen choice trailers.



CHILD BRIDE

MUMMY'S BOYS (Image, 36) D Fred Guiol, S Jack Townley, Philip G. Epstein, Charles Roberts, P Lee Marcus

Tired of The Three Stooges? Seen everything by The Marx Brothers? Try Wheeler and Woolsey! They starred in 21 comedy features at RKO until Woolsey died in 38. Bert Wheeler is the wide eyed baby face naive one and Robert Woolsey is sort of an offbeat mixture of George Burns, Groucho and Shemp. This time they go to Cairo to investigate a curse. They take along Catfish (Willie Best) because he's from Cairo (Illinois). Wheeler suffers from amnesia, so in the strangest scene, Woolsey has him strung up and a map is tattooed on his back. There's a tomb, bats, a bizarre laughing hyena, the stars in drag and a (fake) mummy with a deadly syringe. With Barbara Pepper, Frank Lackteen and (I think) Noble Johnson. The print quality is excellent and it's only 68 minutes long.

GUILTY PARENTS (Something Weird, 33) D/S Jack Townley
Helen (Jean Lacy) is a 20 year old blonde "on the threshold of womanhood." She's on trial in Ohio for "exterminating a vile creature." Flashbacks show how she reluctantly was initiated (stripped behind a curtain) into the drunken "Fraternal Order Of The Pink Elephant." Soon her boyfriend is shot during a holdup, she gives up her baby in NYC, becomes a chorus girl and is blackmailed into setting up a dance school to provide girls for gangsters. Helen's puritanical mother is blamed – and Helen jumps out the courtroom window! By the director of MUMMY'S BOYS. The vintage J.D. Kendis exploitation tape is presented here by David F. Friedman.

THE BANDS

AUDITIONS (Wizard, 78) D Harry Tampa/Hurwitz, P/S Charles Band

A narrator claims that real people have been secretly filmed auditioning for "Fairytales II" on sets. An offscreen voice tells each person to strip and do various things. Several nude women masturbate for the camera, one with a skeleton foot. Linnea Quigley as an "under age star struck kid," does a wild nude dance in the dungeon and is part of an "S+M fantasy." The almost X, fake documentary "comedy" has some awful GONG SHOW type scenes and naked women (and men) talking endlessly. The cast includes porn stars Ronda Jo Petty, Rick Lutz, William Margold and Jack Cassidy plus "Stumpy the Midget." The music is from producer Band's LASERBLAST. Quigley was also in FAIRYTALES.

BAD CHANNELS (Par., 92) D Ted Nicolaou, S Jackson Barr, P Keith Rayson

A small town DJ (Paul Hipp) is held hostage by aliens during a marathon. Nothing much happens in this boring, dumb comedy with terrible effects, but every once in a while, a rock video wakes you up. One of them is a Devo take-off and one character imitates Crispin Glover. With Charlie Spradling, Martha Quinn as a reporter, Aaron Lustig and Sonny Carl Davis. The box tries to lure renters with "music by Blue Oyster Cult." They (or what's left of them) do two forgettable songs. Nicolaou also made the (much better) SUBSPECIES movies.

DEMONIC TOYS (Par., 92)

D Peter Manoogian, S David S. Goyer, P Anne Kelly

After a police shootout, characters are trapped in a warehouse by a shape shifting little boy with a echo voice. He can possess others, cause hallucinations (like a big chested blonde who strips) and makes toys with ugly big teeth kill. A bear bites off

fingers, there's a robot and one "good" toy, an animated soldier (actually another kid). An absurd flashback shows a lady giving the dead body of the demon baby to unsuspecting trick or treaters. There's some gore, lots of swearing and dumb wisecracks. When a killer baby doll burns it says "Oh, You're getting me hot, you prick!" Tracy Scoggins stars as an undercover cop and Bently Mitchum is a young chicken deliveryman. DOLLMAN VS. DEMONIC TOYS is the sequel.

JEAN ROLLIN

FASCINATION (Video Search, 79) D/S Jean Rollin, P Joe de Lara

In 1916, a blonde guy who has ripped off some gold, hides out in a castle. The two beautiful women staying their mock and deceive him, and seduce him. Brigitte Lahaie is Eva and Franca Mai is Elizabeth. His enemies arrive with guns, but after having sex with one of them, Eva puts on a cape, picks up a scythe (very cool scene) and kills them. More women arrive during a storm for a midnight blood drinking ceremony and the ending is a surprise. Some of this doesn't make much sense, but the female leads are excellent in their roles and there are plenty of sex scenes, lesbian and otherwise. Lahaie (who was also in Franco and Kikoine movies and was a major porn star for years) is fascinating. FASCINATION has been subtitled in English.

NIGHT OF THE CRUEL SACRIFICE (Video Search, 80) D/S Jean Rollin

(LA NUIT DE TRQUES) Elizabeth (Brigitte Lahaie), a woman with amnesia goes to Paris and has sex with a man who helped her. Then a doctor and his assistant arrive and take her away to "The Black Tower" which must be inspired by early Cronenberg movies. She and her "roommate" (who can't use her hands) both forget whatever they've heard or learned almost instantly, but want to escape. There's a bald rapist and bodies are burned in an oven. A nuclear attack is blamed. These French Rollin movies are an acquired taste. They're uniquely odd with simple plots, always with some horror and some sex, but in a class by themselves. Sort of elegant exploitation. Subtitled in English.

JAPAN

HELL (60) P/D/S Nonuo Nakagawa, P/S Ichiro Miyagawa

(JIGOKU, SINNER TO HELL) All that stuff about H.G. Lewis making the first

gore movies is nonsense. Here's (amazing) proof that extreme gore was done elsewhere, earlier and better. This whole nightmarish movie is extremely well made, surreal and sometimes beautiful. The plot concerns a student with an evil friend (young characters all wear sunglasses) who causes a hit and run death, families dramatically falling apart and revenge. Lengthy epic scenes in hell show crowds of screaming people drowning in blood, rows of bodies, severed hands and heads, snakes, tridents, a ring a fire and, incredibly, a man sawed in half while his guts spill out! There's also a contrasting reincarnation part with a baby floating in a river and a WWII flashback. The opening credits of the Shintoho production feature sexy women (just like in a James Bond credits) and the music is cool jazz plus some theremin sounds. Shigeru Amachi and Yoichi Numata star. The letterboxed color disc has been released in Japan. It's not translated. Recommended!

SOLAR CRISIS (Vidmark, 90) D "Alan Smithee"/Richard C. Sarafian, S Joe Gannon, Ted Sarafian, P Tsuneyuki Morishima

(STAR FIRE) A mission to prevent the sun from frying Earth in 2050 is the theme of this episodic, slow moving, cliche, all star science fiction adventure. Tim Matheson stars as the ship captain with a bearded Charlton Heston as his Navy Admiral father. There's a subplot (which is never resolved) about Heston searching for his grandson (Mike Kelso) in the Nevada desert. Annabel Schofield is a British cyborg who is reprogrammed by a bad guy (and has a nude scene and a flashback). Peter Boyle is a corporate villain and Jack Palance rides a motorcycle in the desert and sings. Also with Tetssuya Bessho, Paul Koslow, Dan Shor, Brenda Bakke, Michael Berryman and Paul Williams as the voice of "Freddie the bomb." It was based on a Japanese novel and was made (in English) in America. The "\$35 million" production was a moderate hit in Japan. The music is by Maurice Jarre.



Jack Palance in *SOLAR CRISIS*

GODZILLA VS. BIOLANTE (HBO, 90) D/S Kazuki Omori

The second of the four "new" Godzilla movies looks better than most and has some great, almost poetic scenes. This time, scientists create a giant scary looking plant monster (using Godzilla's cells) that mutates, grows, sprouts vines (each with a mouth with sharp teeth) and spews green acid. The two monsters go to Osaka, but some of the most impressive scenes are not of mass destruction. The human characters are a scientist and his daughter, a girl with ESP that can communicate with Godzilla and evil Arabs. The effective soundtrack uses the original theme and a "disco" version. With a Godzilla memorial cocktail lounge. The (great looking) tape is letterboxed and dubbed. Godzilla returned to battle old foes (Ghidorah and Mothra) in the next two movies, which have not been officially released in America.

MONDO

TEENAGE REBELLION (Something Weird, 67) P/D/S Norman J. Herman

THE TRUTH ...A RAW, FACTUAL REPORT on the 'NOW' generation whose battle-cry is... "MAKE LOVE-NOT WAR!"



NORMAN HERMAN BURT TOPPER AN UNGER PRODUCTIONS INC PRESENTATION A TRANSAMERICAN RELEASE

(MONDO MOD) I've had the Sidewalk label soundtrack (produced by Mike Curb) for this b/w AIP/TransAmerica documentary for years (got it for 50¢) and it's great to finally see the movie. It deals with teenagers around the world, but the tone of Burt Topper's narration seems aimed at parents and has a

major moral message at the end to reassure them. There's some great mid 60s footage here of the Sunset Strip, Carnaby St, and protests and riots in Paris, Rome and Vienna. Sweden and Japan take up a lot of time. With bikers (and Davie Allen music), a demolition derby, mud wrestling, tattooing, some excellent surfing scenes and lots of dancing. The segments on LSD, unwed mothers (with their faces blocked out) and homosexuals in Rome are pretty memorable. Parts are obviously staged and some real scenes are made dubious by faked voiceovers.

APHRODISIAC! (Mondo, 71) P/D/S Dennis Van Zak, P/cine. Tom Parker

(THE SEXUAL SECRET OF MARIJUANA) This is a pro-pot (and anti-booze) documentary (narrated by a "doctor") with interesting b/w historical footage (NYC mayor LaGuardia should be a hero to smokers everywhere) and real interviews with people on the streets of Hollywood. Plus, Whoa! – It's also an early color porno feature. "Real" people look into the camera and tell us about how marijuana changed their sex lives and their narrated flashbacks prove it. Unlike some stuff from the time, the hard core scenes are well shot, have good looking women and feature many positions. A businessman (John Holmes!) tells us how his secretary turns him on, and after smoking, claims ("I felt like a superman!"). A woman says "It was as if I was transformed into a huge cunt!." They also manage to throw in a marijuana party ("a new American tradition"), a nude encounter group, pot brownie eating, interracial sex (in the woods), silent movie footage of caveman, 'Nam soldiers getting high, car crashes – and Ruby killing Oswald? Incredibly! \$25 to Mondo at 1724 N. Vermont, L.A., CA 90027.

WITCHCRAFT 70 (Something Weird, 70) D/ed. Luigi Scattini, D/cine., R. L. Frost

(ANGELI BIANCHI, ANGELI NERI) It's hard for me to tell if some of these scenes are real or not, but the Louisiana segments with snake handlers and a "mass hysteria" voodoo dance ceremony are convincing and pretty amazing. The British nude black mass (with some scratched out faces) and the naked American hippie cult in the woods are pretty suspect and we're constantly being told that various scenes were secret "8mm home movies." Men in Bali stab themselves, a faith healer works in Stockholm, a woman in Italy contacts car crash victims, Carnival witches are shown in Brazil and Anton Lavey is seen conducting a Church of Stan wedding. A non-stop talk California cop really slows things down. Frost added more scenes for the AIP/TransAmerica release which received an X rating. It all ends at the Spahn ranch. Actor Edmund Purdom narrates.

POST NUKE THRILLS

PROTOTYPE X29A (Vidmark, 92) P/D/S Phillip Roth, P Gian-Carlo Scanduzzi

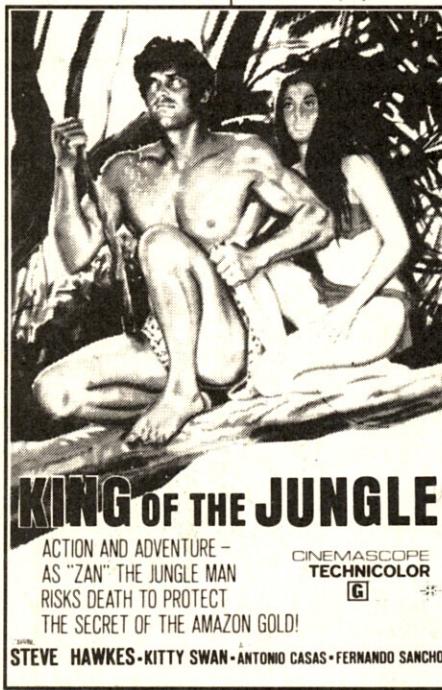
Lots of this takes place on a computer screen (a gimmick that's getting way overused), but it's one of the better recent post nuke movies. The setting is dreary, hopeless and sweaty. A lady scientist (Brenda Swanson) convinces a guy (Robert Tossberg) in a wheelchair to be reborn as a very impressive (ROBOCOP-copy) cyborg. A hooker (Lane Lenhart) who lives with her little "brother" (played by the producer's son) discovers that she's really "Omega." A tuff guy with hair extensions and an Oriental sidekick snaps people's necks. It doesn't all make that much sense, it just looks impressive and has a nasty edge to it. Roth also made RED SNOW (91).

NEMESIS (Imperial, 92) D/S Albert Pyun, P Ash R. Shaw, Eric Karson, Tom Karnowski

Olivier Gruner (ANGEL TOWN) stars as a futuristic part cyborg fighting cop with an identity crisis in a dismal post nuke 2020. He's drugged and a bomb is planted in his heart, then he's forced (by Brion James and Tim Thomerson) to go to Baja, Rio and Java. Later, lots of time is spent with gun battles (often with female terrorists) and Deborah Shelton has a nude/sex scene. Thomerson becomes an animated metal skeleton. A female narrator tries to make sense of it all. With Merle Kennedy as a petite fighter, Cary-Hiroyuki Tagawa, Nicholas Guest and Jackie Earl Haley. This theatrical release copies BLADE RUNNER, TERMINATOR, ROBOCOP... and has Bernard Herrman inspired music. It was filmed in Hawaii.

FIST OF STEEL (AIP, 91) D Irvin Johnson, S Anthony Jesu, P David Hunt

(ETERNAL FIST) This post nuke martial arts movies copies BLOOD OF HEROES a lot. Cynthia Khan (not to be confused with Michelle Khan, who she "replaced" in several Hong Kong sequels) stars with Dale "Apollo" Cook (who resembles Cash Flagg!) as a skinhead kickboxer. Mass murdering bad guys led by "Main Frame" ride dune buggies and characters stage fights for water. The fight scenes are pretty good and Khan (as Wild) makes it worth while as a vengeance seeking former Christian in black. In one scene, Cook is crucified. In the next scene the holes in his hands are gone. With loud kung fu movie style sound effects, flashbacks and an H-bomb opening. I'm not sure where it was filmed, but many of the names in the credits are Spanish. Not to be confused with FISTS OF STEEL (89).



HEY YOU!

Maybe you thought we forgot how you stiffed us. No way! I don't care if the debt is 3 years old. The only way to escape the list is to pay up or die (and then your relatives have to pay!).

The worst first: #1 **MICHAEL NORMAN/DETROIT DIST.** - 15710 Catalpa - Southfield, MI, 48076 - Ph: (313) 352-1998 - Fanzines BEWARE! #2 **ALAN HALE/IMPORT HORROR** - PO Box 12008, Norfolk, VA, 23502 - Video buyers BEWARE! #3 (Various deadbeats) **BONAFIDE RECORDS** (York, PA). Mike Flores (Chicago). **GRAPHIX MAIL ORDER/Chris Duffy** (Makanda, Ill). George Marchman (Atlanta). Scott Means (Dallas). **OCEAN STATE CD AND VIDEO** (Providence, R.I.). **SECOND TIME AROUND** (Indianapolis, Ind.). **VINTAGE VINYL** (Ford, N.J.) #4 (Foreign division) **ARTWARE** (Weisbaden, Germany). **DEPLASTICOS DISCOS** (Valencia, Spain). **PROFUNDO ROSSO** (Rome, Italy). **STYX INTERNATIONAL** (Winnipeg, Manitoba, Canada). #5 (Companies that try to hide by changing names) **NEET STUFF** of Somerville, N.J. (formerly **TWONKY VIDEO**, **QUALITY COMICS**). **BLUE CHIPS VIDEO** of NYC (formerly **RARE BIRD**, **CONNOISSEUR** and **INFORMED-!**) #6 (Companies called Mondo) **MONDO/Furry Katz** (Phil., PA). **MONDO** (Carboro, N.C.).

ITALY

ISLAND OF LOST GIRLS (Something Weird, 68) D Roberto Mauri, S James Brewer, Robert F. Atkinson, Manfred R. Kohler, P Theodore Werner, Ralph Zucker

(KOMMISAR X - DREI GOLDENE SCHLANGEN) Tony Kendall (real name: Luciano Stella) stars as Joe Walker a.k.a. Kommissar X, a muscular playboy detective hired by a rich American tourist to find her daughter in Bangkok. Madame Kim So keeps topless young women in an opium induced zombie state on her island to sell as prostitutes. This was filmed on location and includes a crocodile farm, a cockfight and a comic black midget. Brad Harris is Walker's friend Captain Roland. The Italian/W. German co-production was released by Hampton Int., then International Artists in the 70s. The video print is faded and lacks credits. The Kommissar X series included KISS KISS, KILL KILL (65) and at least five others, all based on novels by Atkinson, and filmed in various countries. I'd like to see more.

TARZAN'S GREATEST CHALLENGE (Video Search, 69) P/D Manuel Cano, S Santiago Mioncada, J. R. Hernandez

(TARZAN EN LA GRUTA DEL ORO) Steve Hawkes (BLOOD FREAK!) stars as "Zan" in this illegal Spanish/Italian Tarzan movie which was shot in Surinam and Miami by the maker of VOODOO BLACK EXORCIST (PV #6). The Elvis look Zan (who swims a lot) saves the (white) daughter of a queen and at one point is trapped in an underwater cave by a man in a gorilla suit! A prospector with a talking parakeet searches for gold. Kitty Swan co-stars and the late Fernando Sanchez plays three comic roles. This dubbed version played American theatres as THE KING OF THE JUNGLE. It's pretty entertaining. Apparently there was another Zan movie with Hawkes too.

EROTIC NIGHTS OF THE LIVING DEAD (Video Search, 80) D/cine Joe D'Amato/Aristide Massacessi

(LE NOTTE EROTICHE DEI MORTE VIVENTI) A man buys the supposedly uninhabited tropical "cat island" and goes there with a woman and the owner of a boat. A mysterious woman (Black Emanuelle series stars Laura Gemser) is there with her grandfather (who can't be photographed), lots of cats (seen in frequent close-ups) and (finally) slow moving maggot face zombies in rags. Meanwhile, the main part of this movie is one (unfinished) sex scene after another (on a boat, in the water, on the beach) and some nude dancing. The sex crazed survivor (George Eastman) is seen in a mental hospital at the beginning and end of the sex/zombie movie which has been subtitled in English for the first time.

PV



OBSESSION - THE FILMS OF JESS FRANCO (Videodrom, \$49.95) **Lucas Balbo, Peter Blumenstock, Christian Kessler**

Believe it or not—there is now a heavily illustrated, hardcover book featuring every one of the over 150 (!) movies (including porn) made by Jesse (Jesus) Franco (and some that people just thought he made). It's a German book, in English about a Spanish director and the main writer is from France. The book clears up most of those nagging questions about pseudonyms, alternate titles and alternate versions and yes, there's lot of naked ladies. The writers sometimes cite Franco's genius and call some titles masterpieces, but also point out that many/most of these movies are "painfully bad" and many are impossible to see, even in Europe. Also with interviews (including Howard Vernon, Jack Taylor and Franco himself), a useful index and a discography (any of you have a FACELESS single?). Video Watchdog editor Tim Lucas also worked on this and he sells copies. Call (513) 471-8989 for details.

THE MONSTER SHOW (W. W. Norton, \$25) **David J. Skal**
Just when you thought there wasn't anything new to say about old horror movies, here's a great history of horror (film, books and plays) that manages to mix in Diane Arbus, Vampira (and James Dean – seen here dressed as Frankenstein!) and real freaks. Horror movies are shown to flourish in times of wars, depression (and AIDS deaths) and 60s monster mania is explored. I usually hate books that "analyze" movies, but I couldn't put this one down. The chapters on Tod Browning and the unsung Horace Brisbane Liveright (who produced stage versions of Dracula and Frankenstein that are still being copied) are especially interesting. This book goes up to the 90s, but the best parts cover silents, the "Golden Age" and censorship around the world in the past. Skal also wrote "Hollywood Gothic" and "Dracula, The Ultimate Illustrated Edition Of The Play."

COLOR COLLECTORS GUIDE Vol. II (\$12.95) **Robert Brosch**

48 pgs. of full color posters (20 per pg.) and lobby cards (often whole sets!) are reason enough for any PSYCHOTRONIC movie fan to buy this feast for the eyes. Most are American but some of the best are Belgian. The horror and science fiction movie and serial titles covered range from silents to 1970 and along with all the older classics, Brosch includes

stuff like ASTRO ZOMBIES, FLESH FEAST, THE WACKY WORLD OF DR. MORGUS, FACE OF THE SCREAMING WEREWOLF and H. G. Lewis movies. A series of crystal clear frame blowups from hits like ISLAND OF LOST SOULS, FLASH GORDON and THE CYCLOPS (getting a spear in his eye!) are other highlights. Brosch's "guides" are perfect companion volumes to "Graven Images" (PV #14). 14845 Anne St., Allen Pk., Michigan, 48101.

YESTERDAY'S TOMORROWS - THE GOLDEN AGE OF SCIENCE FICTION MOVIE POSTERS (Taylor, \$19.95)

Bruce Lanier Wright

75 movies (released from 1950-64) are given a page (or two) with one full color poster, half sheet or lobby card (often taking up a full pg.). The type includes a plot rundown, a personal look at how the film holds up today and some info about the poster artist. The titles are (awkwardly) grouped into various sub-genres but it's nice to see a quality book with whole chapters devoted to JOURNEY TO THE SEVENTH PLANET, TERROR FROM THE YEAR 5,000, THE GIANT CLAW and TEENAGERS FROM OUTER SPACE, along with the acknowledged classics. There's also a long intro, a chapter about collecting and a brief Ray Harryhausen intro.

WILLIS O'BRIEN (McFarland, \$28.50) **Steve Archer**

Stop motion animation fans will want this book about the man who created KING KONG (with Ernest B. Schoedsack). Besides his well known animation classics, O'Brien was also a long time producer at RKO for many other features (including a number of John Ford westerns). It's sad to read about all the unrealized stop motion epics he wanted to make over the years (detailed plans are included with his production sketches). His last job was animating the Three Stooges (IT'S A MAD, MAD... WORLD). This book is over 200 pgs. with many rare photos and includes filmographies for O'Brien, Jim Danforth, Marcel Delgado and others. Archer was an assistant to Harryhausen on CLASH OF THE TITANS.

FANTASTIC CINEMA SUBJECT GUIDE (McFarland, \$45) **Brian Senn and John Johnson**

In this giant (nearly 700 pg.) book, you can look up topics like: Alligators and Crocodiles, Apes and Monkeys, Bigfoot, Cannibals, Freaks, Magicians, Mummies or Sharks and find every known appropriate (English language or dubbed) feature with basic credits, plot and comments. Frankenstein

and Vampires have pretty much been done to death but it's nice to be able to look up Reincarnation, Time Travel or Two-headed Creatures. Naturally, some titles are cross referenced: HOW TO MAKE A MONSTER is listed under "Cavepeople" but it directs you to "Madmen" for the review. All titles are also indexed.

WIDE SCREEN MOVIES (McFarland, \$45.) Robert E. Carr, R. M. Hayes

Did you know that MARK OF THE DEVIL was filmed in Hi-Fi Stereo 70mm? Or that HERCULES AND THE CAPTIVE WOMEN was filmed in Super Technirama 70? The detailed history of wide screen movies is explored here along with every process (it's amazing how many " - scopes" and " - aramas" there have been) and films that used them. Even fake processes are listed (Sam Sherman's Spectrum X, Supramotion - for THE FLESH EATERS...). Nearly half of the 500 pgs. are taken up by the detailed filmography. Credits for AROUND THE WORLD IN 80 DAYS take up over 9 pgs.! McFarland is at Box 611, Jefferson, North Carolina 28640 or call (919) 246-4460.

FIRST FILMS (Citadel, \$15.95) Jami Bernard

Embarrassing, forgotten and obscure debuts for actors and directors is a good idea for a book. Only trouble is, too many "firsts" here are well known cult films or hits. It's worth it though for reading about debuts like Scott Glenn (THE BABY MAKER), Melanie Griffith (THE HARRAD EXPERIMENT), Jeff Goldblum (DEATH WISH), Stallone (PARTY AT KITTY AND STUDS), Madonna (A CERTAIN SACRIFICE), Cruise (ENDLESS LOVE), Costner (SIZZLE BEACH, U.S.A.), Arnold as HERCULES IN NEW YORK, and Spaulding Gray in a Gloria Leonard porno movie. Bernard is a film critic for the N.Y. Post (I mean Daily News).

FROM THE VELVETS TO THE VOIDOIDS (Penguin, \$14) Clinton Heylin

Here's the ultimate book about "pre-punk" American music that existed before the Sex Pistols made headlines. After covering the Velvets, Stooges, MC5, Dolls and (early) Modern Lovers, the chapters concentrate on the NYC CBGBs and Cleveland (!) scenes. This book was fascinating for me to read, especially since I'm in it (interview excerpts and group photo). I was the drummer for (the Cleveland band) Mirrors (a group that exists to this day) and I've known, met or at least watched many of these people over the years. Two band jumping, on-the-edge personalities (Richard Hell and the late Peter Laughner) seem to fascinate the (British) author the most and the formation of Pere Ubu and The Electric Eels (!) are major concerns here. A useful discography section includes recommended singles and boots. I do wonder why Heylin didn't mention that Mirrors bassist Jim Jones went on to play lead for Pere Ubu, though.

THE RAMONES - AN AMERICAN BAND (St. Martins, \$14.95) Jim Bessman

The Ramones are in FROM THE VELVETS TO THE VOIDOIDS (above), of course, but after nearly 20 (!) years of making great fun rock music and inspiring more bands than

you could count, they deserve this whole book. It's an "authorized" bio with a black "leather" cover. There's a complete discography and the incredible non-stop tour schedule shows every venue they've playing at since 74. Watch for the next Ramone LP that will feature all covers including "7 + 7 Is" (which they did live at a recent NYC show) and "Somebody To Love" with guest singer Tracy Lords.

LOUIE LOUIE (Hyperion, \$19.95) Dave Marsh

This is a great rock and roll book, tracing the "history and mythology of the world's most famous rock song." You'll learn all about Richard Berry and how he wrote and recorded a B-side about a Jamaican sailor in 1956, The Wailers (who recorded the first rock version), Paul Revere And The Raiders, whose version ("It's Louie Louie time!") was beaten on the charts by The Kingsmen ("Let's give it to 'em right now!") in the mystical year of 1963. Endless lawsuits, FBI investigations into the "dirty" lyrics and eventually radio Louie marathons and Louie compilation albums resulted. An extensive discography lists many of the "1,200" known

recorded versions and there's a good photo section too. I'm anxiously waiting for the "Papa Oom Mow Mow" book. I'd buy a "Hey Joe" book, too.

INCREDIBLY STRANGE MUSIC (ReSearch, \$17.95)

A lot of the records discussed here are (or were) considered, MOR, easy listening, bad, camp, dated..., but there's somebody out there to collect and cherish everything, right? A lot of these records were bought used (and real cheap) by people who couldn't resist the sexy, odd or just absurd covers and maybe they found out they liked the music too. Many of the 15 chapters of this book are interviews with record collectors who are also musicians or people that just have incredible collections. Some collect more accepted "good" music (rare doo-wop, surf, rockabilly...) and others specialize (singing actors, comedy, horror, electronic, female singers, Beatlemania rip-offs...). Other chapters feature the people behind Norton

Records and Amok Books and some performers (Martin Denny, Eartha Kitt). Most of this is interesting, but I think the enthusiasm and dedication of true manic collectors comes across best in the Cramps (Lux and Ivy) interview and the many pictures of LP covers are worth the price of the book. A second volume is promised. I hope they do a chapter on Esquivel. (And thanks to Mary Ricci for sneaking in a copy of PSYCHOTRONIC).

ROCK AND ROLL: THE 100 BEST SINGLES (Carroll & Graf, \$10.95) Paul Williams

Williams, who founded Crawdaddy magazine way back in 1966 (when he was 17), was one of the first writers to realize how brilliant a lot of 60s music (Beach Boys, Byrds, Beatles, Stones, Kinks...) was - when it was new. He still has a friendly way of relating what a song means to him and usually makes you want to own or at least hear it. His chronological top 100 starts with Robert Johnson and Muddy Waters and ends with Nirvana. He includes "I've Had It" by The Bell Notes, George Clinton's "Atomic Dog" (a 12" single), "Foggy Notion" by The Velvet Underground (a bootleg single!) and "Louie Louie,"



Johnny and Marky Ramone at the old PSYCHOTRONIC store.

along with lots of 60s classics and some disco and rap surprises. This is definitely a better read than other best-of music books. If you send a SASE to Williams (Box 611, Glen Ellen, CA 95442), he'll send you a free sample of his new revived Crawdaddy newsletter.

ANTI-ROCK - THE OPPOSITION TO ROCK 'N' ROLL (Da Capo, \$14.95) Linda Martin, Kerry Segrave

Here's detailed, well-documented proof that rock and roll music has been condemned from all sides at every possible opportunity since it "crossed over" in the 50s. Today's complaints about rap, heavy metal or whatever are incredibly similar to what was being said 40-30-20 years ago – just change a few words. A lot of people got real upset when Elvis recorded his first Christmas album, Sinatra called rock "the most brutal, ugly, desperate, vicious form of expression it has been my misfortune to hear" in 57, and in 68, Albert Goldman called the Stones "sado-homosexual-junkie-diabolical-sarcastic-nigger-evil." Small disturbances at concerts have always been called "riots" and it's reassuring that many American religious groups feel the same about rock music as Communist governments. The (Canadian) authors also document what records were banned or censored and give highlights of the PMRC hearings.

COVERT CULTURE SOURCEBOOK (St. Martins, \$12.95) Richard Kadrey

This is a guide, kinda like TOO COOL (PV #14), but it looks toward the future instead of the past. It describes, shows and tells you how to order many interesting books, magazines and fanzines, CDs, videos and trailers and covers things like world music, sexuality, body modification, politics, virtual reality, smart drugs and software. Other sections are devoted to must-have film books (Friedman, Castle, Wood, Waters...) and kung fu. COVERT CULTURE also tells you about this magazine and the PSYCHOTRONIC book, but you already know.

THE YEAR'S BEST FANTASY AND HORROR (St. Martins, \$16.95)

This large (500 +pgs.) book collects over 50 short stories (and some poems) by writers like Barker, Ellison, Masterson, Straub and Poppy Z. Bright. Other sections summarize 1992 and review the year's best books, magazines (PSYCHOTRONIC!), movies, graphic novels and even some music. There's also an obituary section. It's the 6th annual collection by editors Ellen Datlow (from Omni) and Terri Windling.

COSMIC RETRIBUTION - THE INFERNAL ART OF JOE COLEMAN (Fantagraphics, \$22.95)

Joe Coleman, who did the original poster for HENRY, is a modern day Hieronymus Bosch, doing disturbing, detailed, paintings that are photo realistic when he wants them to be or more like underground cartoons. He specializes in mass murderers, freaks, slow death, himself and scenes of everyday big city horrors. He also has a real sense of history (love those family trees). This book is packed with his art (much of it in full color) plus stuff about his controversial "performance art" and his collections of real freak show artifacts. Also with some of Coleman's posters for some mid 80s NYC Late Show/PSYCHOTRONIC film nights, sponsored by his (former) wife Nancy (the all Richard Cunha night was a hit). R. Crumb wrote the intro and the cover has a quote from Charles Manson.

PRIVATE LIVES OF PUBLIC FIGURES (St. Martins, \$9.95) Drew Friedman

Famous politicians, actors, rock stars and various media celebs are exposed as the untalented, flawed, corrupt nobodies they probably really are in Friedman's 3rd book. It's a collection of one panel black and white cartoons he did for various magazines (mostly SPY). If you're not familiar with Friedman's work, take a look at the cover of PV #14 or the inside of #11. No Tor, Bela, Joe Franklin or Shemp this time, but these drawings will either have you laughing out loud, or mad that anyone could have such a lack of respect.

THE COMIC BOOK IN AMERICA, THE STORY OF THE COMICS (series) (Taylor) Mile Benton

I doubt if there'll ever be a better or more complete series of books about comics. Benton started with "The Comic Book In America," an overview that includes everything from funny animal, war and movie adaptation comics to undergrounds, then did 6 specialized volumes: Horror, Superheros (Silver Age-53-70), Science Fiction, Superheroes (Golden Age-38-54), Crime and Comic Collecting (the only volume I haven't seen). They all feature countless full color comic book covers and panel samples and you can look up characters, comic titles, companies, artists and follow the chronological history of the development of comic books. It's all here, good and bad, famous and obscure. Recommended! Taylor is at 1550 W. Mockingbird Lane, Dallas, TX 75235 or call (214) 819-8100.

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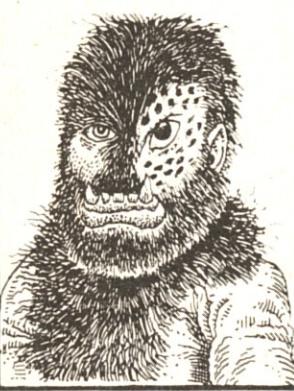
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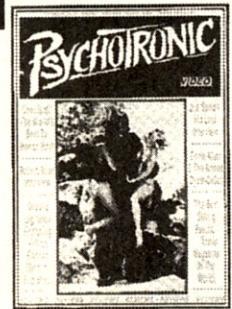
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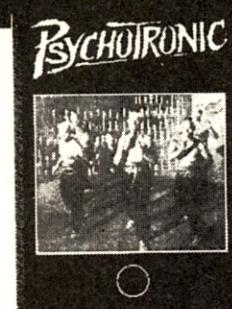
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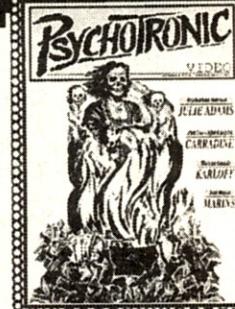
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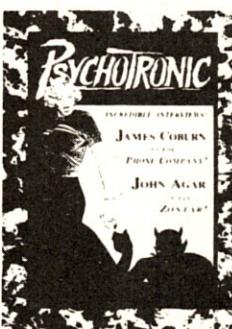
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If inner-city rap is the "race" music of out time (it isn't, but only 'cause there are so many gullible peckerwoods out there), then SHAFTMAN is a good barrel-scraping of the past generation's equivalent. Fourteen sub-moronic funksploration (lack-of) classics over the course of LP and single, interspersed with a — let's call it lurid tale of (not-so) private dickmanship. That's right folks, we just got our newest trash delivery from the fine folks at Crypt Records, catchin' us up on their past year or so of activity, including the beautifully Clowes-covered fourth volume of steamed cheese calling itself LAS VEGAS GRIND. If this ain't what you were hearing the last time you awoke in a sticky gutter with blisters on your tongue and a ripped set of fishnet stockings round your head, then brother, you were in the wrong gutter.

A little more contemporary — well, sort of — are THE GORIES, whose "Outta Here" is maximum minimalist rock, stripped to the bone and beyond, leaving nothing but twitching nerves and quivering gristle behind. Rock & Roll is dead alright, but that don't keep the corpse from kickin' up a storm. THE RAUNCH HANDS have greased their horny revisionism with a dollop of 90s uglitude that I wouldn't call "grunge" for all the booze in Berlin. Hard not to love a rock called "Fuck Me Stupid," even if it didn't stomp all over today's 70s retread rok like Godzilla doin the mashed potato. Best for last, my fave of the current Crypt crop is the gorgeous "Saturday Night Fever" by THE DEVIL DOGS, a party in cardboard if ever I've heard one. Remembering everything that Walter Lure ever forgot (and then some), this buncha sartorial tarts tops even the Supersuckers in seething adrenal frenzy, playing like a fucking punkrock puppet (which maybe I am) in a 77 wayback machine. At triple speed, no less. Hot Damn. (Crypt, Hopfenstr. 32, 2000 Hamburg, 36, Germany).

A quick nod here to "Venus Luxure No. 1 Baby" by GIRLS AGAINST BOYS — easily the best thing Touch & Go's released in a rat's age (reissues notwithstanding) and one of the finest records of the year so far. Drone, pummel, and scree: every single cop I've been forced to shotgun in the past month, it's been because he was dumb enough to pull me over while I was blaring this. (T&G, POB 25520, Chi., IL 60625).

BLAIR 1523 play Britsych with little dynamic or eccentricity, reducing

numerous recent flavors-of-the-month to an often bland genericism. There are definite high spots (I chose my wording carefully), but with the exception of the Hawkwindish instro "Sylde," all were taken from a prior EP, boding ill for the future. HEAD are exactly the opposite in every way. Unpredictable, unprecedented, ambitious, aggressive, and like, you know, American. Plenty of self-indulgence on their eponymous debut, and the occasional worrisome tendency toward showoffism of Camper Van cleverness, but they not only sound like no category ever to make the cover of Spin, but know their way around a hook like the best angler Hemingway forgot to dream about. Shunning the obvious or simplistic, they might be a lo-fi version of what Firehouse could've been if Dick Ray had joined instead of Ed, assuming of course there was an eternal candybowl fulla Xanax in the studio. Of course. (Voxx, POB 7112 Burbank, CA 91510).

EUGENE CHADBOURNE

and EVAN JOHNS have built themselves a genuine masterpiece, considerably more realized than previous collabs between the two little giants of folk/R&R/protest/whathaveyou guitar mayhem. Sorry, still no hit singles, still no Nirvana crossover potential, just a buncha noise by a couple of Southern throwbacks who know how to pluck a rake and which effects unit sounds downright meanest. Gotta admit, I prefer either one of 'em solo, least as far as MUSIC is concerned. But as sonic mud-wrestling goes, "Terror Has Some Strange Kinfolk" is scarred, pitted, discolored and delicious, and the best THIS label's delivered since we were all babes. (Alternative Tentacles, POB 419092, S.F., CA 94141).

The SCREAMIN' MEE MEES have finally gotten around to following up their 1976 debut 45 (a timeless no-fi Hasil Adkins-like thing that's naturally become legendary, since hardly anybody ever heard of it) with "Clutching Hand Monster Mitt," an LP guaranteed to sterilize your cat and lobotomize your dog. If Daniel Johnston had starred in BASKET CASE and instead of separating Belial they gave him a brutally distorted guitar and an overdose of electroshock then maybe — and I emphasize maybe — he might've been able to LISTEN to "Psycho Ward Reunion" without foaming at the mouth. Maybe. Unlistenable record of the issue. Buy two. (c/o Forced Exposure POB 9102, Waltham, MA 02254).

Always a pleasant surprise to get a record in the mail by unknowns



Timothy Carey on the new A-Bones 45

of uncharted territories and find it doesn't suck. SECOND COME from Brazil don't suck, and "You" is a weird sorta vision of syphilitic post-punk with occasional Detroit guitars tossed in to spice the spew. In 1987 it would've been in the top 100 records of the year, which means in 1993 it oughta be in the top 5. Okay, maybe not quite, but guaranteed they rank higher than any US band who list Pixies as heroes. (Rock It!, Av Barolomew Mitre 325/lj 106 Rj 22431.000, Brazil)

KRYPTASTHESIE are whatcha call a rock band. "Shaken AT The Sun" is whatcha call a double album. You know, Lamb Lies Down On Bowery or whatever. Breath. Showcase. Some quiet shit. Some noisefests. Buncha VU damage. Surprisingly for an Italian band, not much psychodoodle or garage ramalama. For some goddam reason, it reminds me of Lucifer's Friend, whom I don't even remember, except that I liked them. So why do I kinda like this? If they had any real talent or aspirations, they'd be prog, and I'd wipe some leaky part of my body on 'em but right now, they're just a buncha stoners trying to play better than they can, and that's always amusing. The big side-ending instro, for example, is far more shriek than technique. Don't ever let that change, Krypties. (Menhir, c/o Lodovico Ellena, Via D. Caffaro 19, 13040 Alice Castello, Italy)

ASTROBURGER play the goofiest hybrid of tin-pan alley surfunk and bubblegum folk I've ever heard, with seven nods to the Television Personalities. Tasty, tasty. Pick to click: "Vincent (pronounced "Wincent") Van Gogh." Limited silk-screened edition of 500. (Also available on CD, in case you swing that way). The ANAL BABIES play shit the way shit was meant to be played: foul and abrasive. One side of "The Dignity Of The Anal Babies Is Unimpeachable consists of powderkeg originals, the other is a collection of remade punk footnotes from the elate 70s. Second pressing, my copy says, in an edition of 300. Worth scrambling for, despite the bandname. One of those commendable socially-conscious bands who wanna help you break your lease. (Big Ball, POB 2638, Solli 0203 Oslo, Norway).

For an overview of Norwegian hate and horniness, "Penguins And Bondage" can't be beat: a collection of modern garagepunks including the A-Babes covering The Sonics, plus Astroburger and a dozen and a half more, including a kickass klassic from Sympathy faves TRBNR. Sure, most of it sucks. So what else is new? (That's Entertainment, POB 858 Bergersborg N-1501 Moss, Norway.)

Okay, time to take one of those Spanish labels with superlative taste in gringos (D. Dogs, R. Hands, A-Bombs) and dissect their local product. TROPEL NAT play the worst kind of jigsaw-puzzle metal on "Vivir," fitting together haphazard chunks rather than bothering to integrate any individual frag into what we in the outdated western sewer like to think of as a song. The WIPE-OUR SKATERS are nothing but the Hard-Ons reborn, a Ramones clone band gone speedmetal. Everything that they know is right, they do wrong for the sake of flash on "Revenge Is A Right!." Gimme a reason I should care. POP CRASH COLAPSO on "Searching Some Recreation" do a commendable job playing scum rock, a weary genre of sneer that lived and died in the pages of lower-east-side rags and really needs no resurrection quite yet, thank very much. The VANCOUVER'S not only corralled mighty Mariconda into the producers seat (as did several of these bands), but sucked a throwaway solo out of him, to little effect. The cutesy pop-punk of "Quintessential" appeals about as much as Oingo Boingo in the long run. "Supper Star" by the PLEASURE FUCKERS comes a little closer to mattering, like an LP by Peter and the Test-tube Babies, or some other band you once thought you might listen to a second time.

Punk by a buncha chumps with little ability and not a whit of inspiration. Once again, best for last, POPPINS are a hardcore femme-led band who actually accomplish everything that many people seem to think Fastbacks do, reminding me of nothing so much as the moody Ramone-rock of the lamented Shop Assistants. At. like, you know, triple speed. LP title "My Father Is A Butcher." Nice label name too. Wonder where they got it from? (Mondo Ester c/ Juan Viar 6, 48004, Bilbao, Spain).

And did I mention that *every one* of the above arrived on vinyl, not aluminum? Nice trend. Last up, one sole cassette, notable for intent, if not content. "Watching Satan (The Legacy Of Charles Manson)" brings us back in spirit to when and where this column started, with a compilation of covers, filmbytes, familiar interviews snippets, etc. The Mansonian cultist I lent it to found it thoroughly boring, and I can't argue. Buncha lo-tech nobodies (biggest name by far —GG Allin, RIP) playing too-hip versions to prove their underground credibility. Nice 4-color 7-inch sleeve though. (HWE/N Bruun POB 4307, 5028 Bergen, Norway).

Egoslavia (last issue) are from D.C., not Philly.

MORE STUFF: Two essential recent CD comps are THE ULTIMATE SONICS (Estrus) and THE HISTORY OF THE DAVE CLARK FIVE (Hollywood). The Seattle and Tottenham sounds live on. "Music From THE WILD ANGELS and Other Themes" (Curb) is the first American DAVIE ALLAN AND THE ARROWS CD. Instead of the comprehensive 60s comp the Arrows deserve,

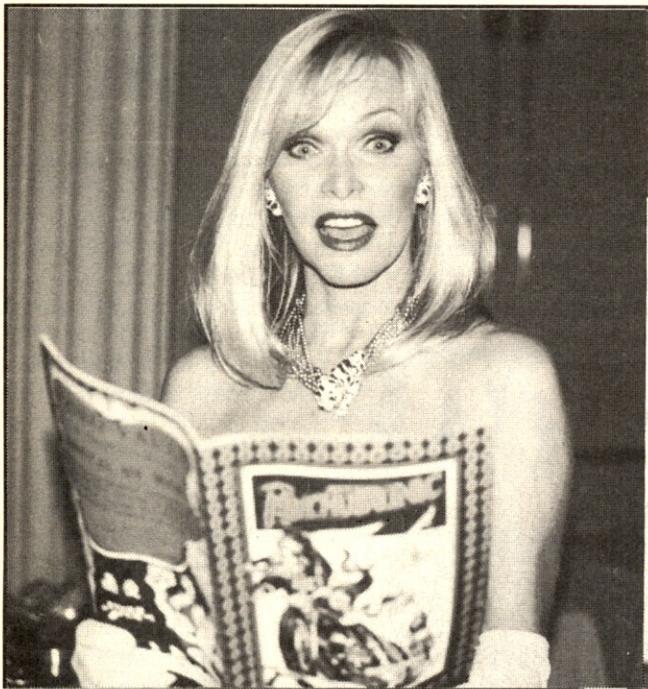
this only has 10 (!) cuts on it though. It is nice to have "Cycle-Delic" (recently heard in NIGHT ON EARTH) on a CD. "Hypnotical" by HILLBILLY FRANKENSTEIN has a great (if misleading) Marin Denny style cover. They do a nice version of the theme from SHE DEVILS ON WHEELS. The originals are a mixture of rockabilly, swing, R+ B, zydeco, garage... you name it. The female singers should be featured more and what's the use of a spiral pic disc if you can't see it spin? (Zontar, PO Box 1165 Athens, GA 30603). Rhino's BEAT GENERATION

box contains 3 CDs of jazz (hear Annie Ross from the BASKETCASE movies!), poetry, hip comedy (Lenny Bruce, Lord Buckley, Del Close...) and readings (even John Drew Barrymore from HIGH SCHOOL CONFIDENTIAL) plus a nice 60 pg. illustrated booklet with a J. D. King cartoon and an article I wrote about beatnik related movies (originally for High Times). Now I get written requests for tapes of PULL MY DAISY every week. Cool. The soundtrack to the serial killer road movie KALIFORNIA (Polydor) features tracks by The Soup Dragons, Mind Bomb, X, Quicksand and others. I liked The Indians track. We don't receive many soundtracks for review. We'd like to.

We also received singles from Norton: The A Bones doing "World's Greatest Sinner" with a newly recorded intro by Timothy Carey (!) and "Shanty Tramp" plus new ones by Roy Loney (with The A-Bones) and The Lyres. All these people should be on major labels (if they wanna be that is). PO Box 646, Cooper St., NYC 10003. The Spectors do a fine cover of "Oh, How To Do Now," originally by the great but still obscure Monks (and three of the Monks show up for background vcls.). OXO, PO Box 580578, Minneapolis, MN 55458. Watch for the new Fox Film Score series from Arista, including DAY THE EARTH STOOD STILL, THE ROBE and LAURA (paired with JANE EYRE). Thanks to Algorithm, Atlantic, Caroline, Charisma, Empty, Epitaph, Island, London, Polydor, Rounder, Savage, Sundazed and Triple X for CDs and tapes (which we might get around to next time). - MJW

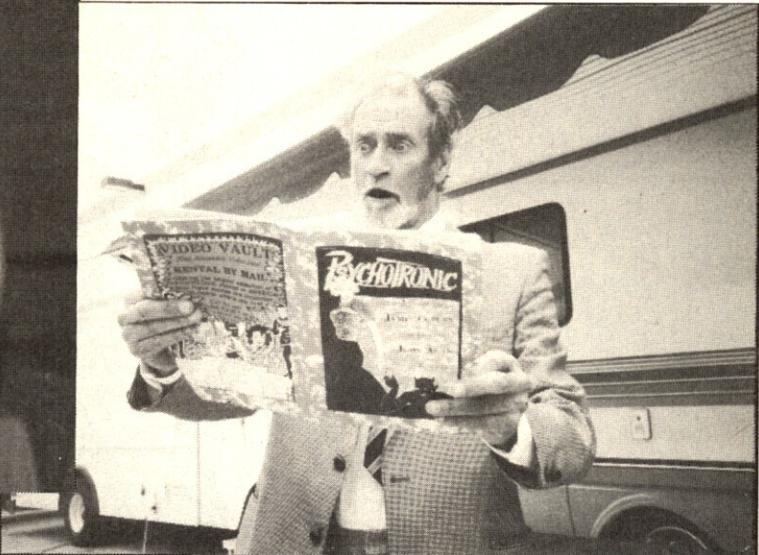


WHO READS PSYCHOTRONIC VIDEO?



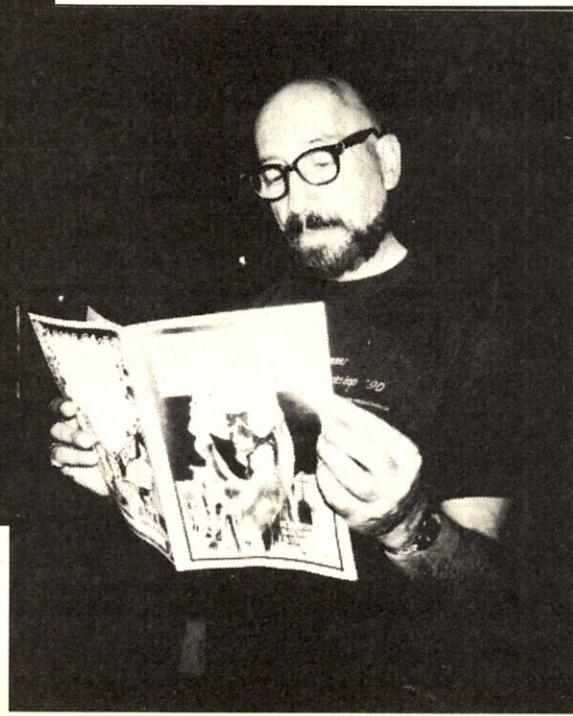
Bobbie (EVIL SPAWN) Bresse

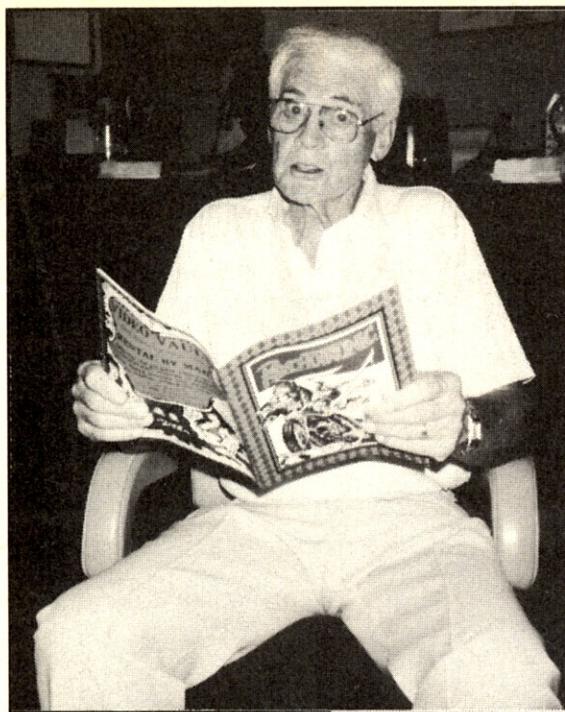
Guy (MR. SARDONICUS) Rolph



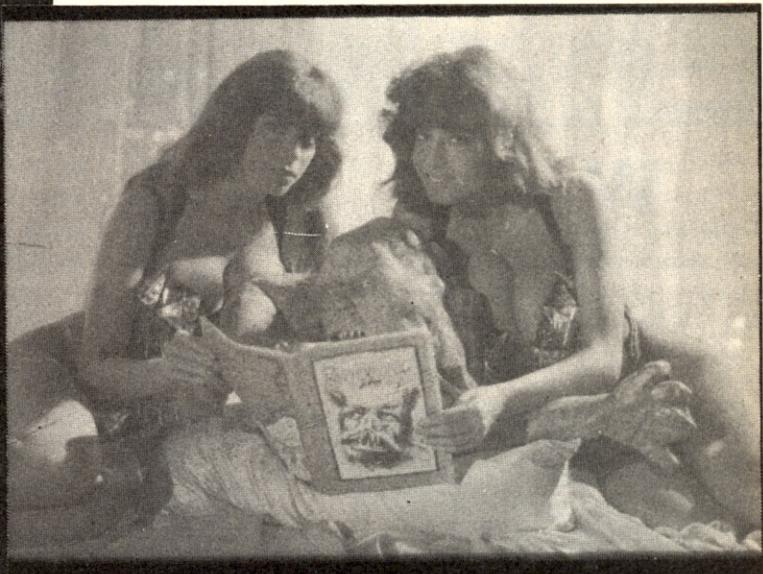
Candace (CARNIVAL OF SOULS) Hilligoss

Sid (PV # 3) Haig





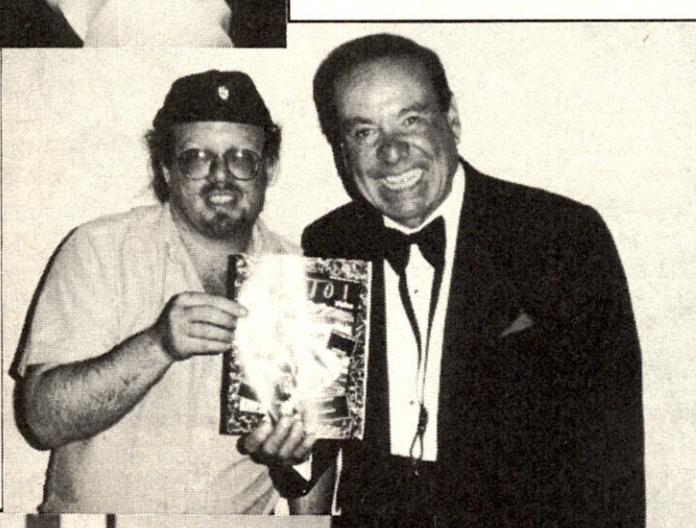
John (PV # 9) Agar



Belial and the BASKET CASE III Morell twins

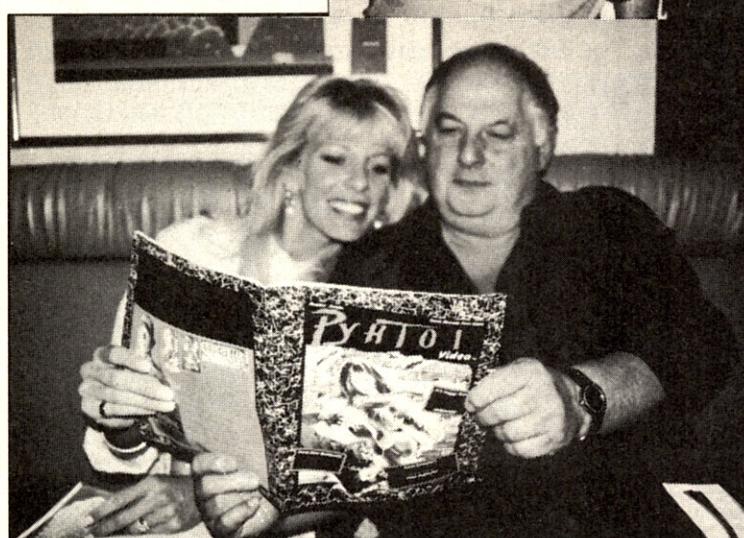
Photos by or from: Eric Caiden (Butera), Frank Henenlotter (Belial), Jim Knush (Bresse), Vincent Mizzi (Hillgoss and Spier) and Tom Rainone (Agar, Haig, Jeremy and Rolph). If you want to send in similar photos, what are you waiting for? The world is full of celebrities.

Dona Spier and Andy Sidaris (of 7 dumb movies in a row fame)



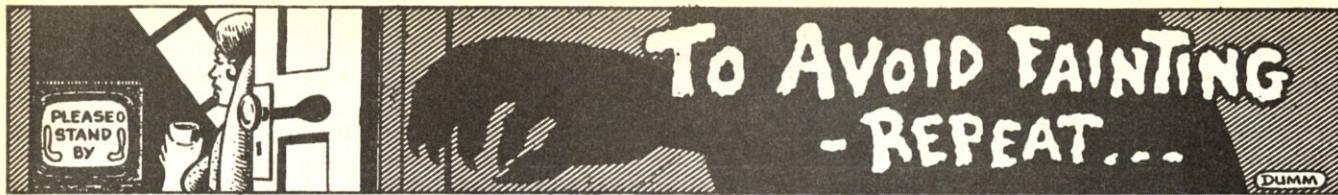
Eric Caiden with Sam Butera ("Easy Rockin'" - 1952!)

PV



Ron (SULKA'S WEDDING) Jeremy (with Wayne Toth and Tom Rainone)





Welcome to a new column of video release info. The title illustration was drawn for me (but never used) in 1978 (!) by Cleveland cartoonist Gary Dumm, known for his work in Harvey Pekar's "American Splendor." This is after I first did PSYCHOTRONIC reviews for CLE magazine and was planning to start my



ISLAND OF LOST SOULS (MCA)

own zine (which I eventually did in NYC). It took them a long time (video has been around since the late 70s), but video companies (large and small) have finally figured out that older PSYCHOTRONIC titles (and not just the most famous) sell. Here are some recent releases that any good video store should stock for sale or rental. Accept no excuses from uninformed clerks! If a title costs over \$20, rent it and make a copy!

MCA is the company for high quality/low price (\$14.95) sell through releases. Seven more Universal 40s horror titles and the two Creature sequels are out now plus ISLAND OF LOST SOULS! (produced by Paramount) - What is the law? - Go out and buy a copy! MCA's Bob Hope series includes THE GHOST BREAKERS (with Noble Johnson and Willie Best) and MY FAVORITE BLONDE (with George Zucco and Gale Sondergaard). And, thanks to MCA (and MATINEE director Joe Dante), 50s John Agar titles THE MOLE PEOPLE and TARANTULA are available (with original trailers). MCA releases all have nice (new) artwork, too. Columbia/TriStar comes in a close second, as they continue to release amazing batches of late 50s A.I.P. sci-fi and teen/rock titles including many

by Roger Corman. CRIME AND PUNISHMENT, an early Peter Lorre classic, is also now out from Columbia, to go along with the essential MAD LOVE and BEAST WITH FIVE FINGERS, released by MGM last year.

MGM has released still more Charlie Chan titles (not enough Warner Oland ones though), three more Johnny Weissmuller Tarzan movies (including TARZAN'S NEW YORK ADVENTURE (!), two Red Skelton mystery/comedies, WHISTLING IN THE DARK (with Conrad Veidt) and WHISTLING IN BROOKLYN, RASPUTIN AND THE EMPRESS (with all the elder Barrymores) and GABRIEL OVER THE WHITE HOUSE (starring Walter Huston), the best political fantasy ever made. Foothill has released MYSTERIOUS DR. FU MANCHU and RETURN OF DR. FU MANCHU (both with Warner Oland). The all star HIGH SCHOOL CONFIDENTIAL! and GIRLS TOWN (with Mamie Van Doren) are from Republic, a company that continues to release more of its many vintage serials.

These 70s black action movies are now out, too: SHAFT'S BIG SCORE! (MGM), SUPERFLY T.N.T., HIT! and RIOT (Paramount).

Some formerly hard to find, must have cult movies now on tape from major companies include: TETSUO and Russ Meyer's BEYOND THE VALLEY OF



TETSUO (Fox Lorber)

THE DOLLS (both from Fox) and don't forget Meyer himself finally released MOTOR PSYCHO! (RM). Four John



THE MOLE PEOPLE (MCA)

Waters classics are back in print (New Line) along with 5 H. G. Lewis movies (Strand VCI) with Joe Bob Briggs intros. Shortly after the death of series star Tomisaburo Wakayama, Video Search Of Miami has released the entire (!) Lone Wolf/Baby Cart series, subtitled in English for the first time (not counting SHOGUN ASSASSIN, which is out of print). Video Search is run by Tom Weiser, author of the "Spaghetti Westerns" book (McFarland). Back in PV # 5, we published the first interview with ahead of his time Brazilian horror director/ star Jose Mojica Marins in English. Now Something Weird (with help from Andre Barcinski and Horacio Higuci) has released four of his



TARZAN'S NEW YORK ADVENTURE (MGM)

ultra rare "Coffin Joe" features, subtitled in English for the first time. More Marins titles are on the way too! The covers for Something Weird's impressive Frank Henenlotter Sexy Shockers series (HORRORS OF SPIDER ISLAND, AWFUL DR. ORLOFF...) were by Cleveland's own Jimmy Zero, formerly of the Dead Boys.

Sinister, mentioned last issue, is at (503) 733-6860. Ask for their extensive catalog and check out their cost effective double features. The mail order company with the most impressive looking catalog is Scorched Earth. 100 + heavily illustrated pgs., costs \$2 and has sections for Goddard, Buñuel and Pasolini plus Robert Clarke, Tor Johnson and Bruno Ve Sota! See their ad. You Euro readers looking for those hard to find video tapes, might want to check out CULT VIDEO, a mail rental company. They have an impressive illustrated catalog of cult, horror and exploitation tapes in English, Dutch or German, dubbed and subtitled. PO Box 55670, 1007 ND Amsterdam, Holland. Tel. 020-6648684. They also have



Jose Mojica Marins/Coffin Joe (seen here with Christopher Lee) is on Something Weird Video

shops in Amsterdam and Rotterdam. Tell these companies we sent you. Meanwhile, people keep writing about the death of new non-stop "B" video releases. They never told Roger Corman and his Concorde/New Horizons, Menahem Golan's 21st Century, New Line (now owned by Ted Turner!), or I.R.S. (all released by Columbia Tri Star Video), Charles and Albert Band and their Full Moon (distributed by Paramount), A.I.P. (no connection with the 50s-70s studio), Prism, P. M., Academy, or any company that makes kickboxer movies or "erotic thrillers." They also forgot to tell David Carradine, Karen Black, Fred Williamson, Cynthia Rothrock, Wings Hauser (and his new wife Linda Blair), Shannon Tweed, Don "The Dragon" Wilson, Sally Kirkland, Donald Sutherland and many other frequently working video stars.

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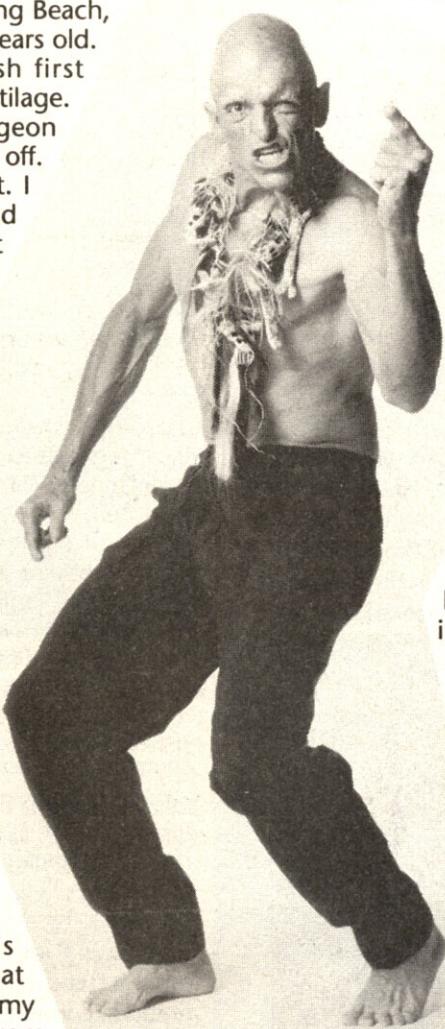
MICHAEL BERRYMAN

Interview by Michael Murphy

Despite his unique looks, 6' 2" Michael Berryman has occasionally been confused with actor Vincent Schiavelli and Midnight Oil singer Peter Garrett (!). While being interviewed, he often imitated other actors and spoke in various bizarre voices to get points across. (Somebody should hire him to do voices for cartoons). Berryman has many interests besides acting and had a lot to say about ecology, the planet and animal preservation.

"I was born in L.A., lived in Long Beach, grew up in Santa Monica. I'm 44 years old. When I was a kid, I didn't finish first grade. My skull was fused, no cartilage. My dad, being a brain neurosurgeon said "Whoa!" They shaved my hair off. They had to cut my head apart. I remember crying. I woke up blind (but) I got my vision back. I don't have a lot of memory before that. My father used to remind me and say "Aren't you glad I'm not a Christian Scientist?" He died about 10 years ago. He got to see me in CUCKOO'S NEST, which made him cry. As a little kid, my best friend had polio. They called me kid from Mars, or whatever. I saw all these people stick their tongues out at me. Basically, it gave me an opportunity to freak people out and get their attention. But, don't make fun of people because it hurts. I was into folk music in my early high school years. Phil Ochs, who would help me think, Dave Van Ronk, Peter Paul and Mary... Buffy St. Marie is one of my favorite folk singers.

"I went to Saint Monica's Catholic High School. I hated that school. My father couldn't marry my mom unless he got permission from the cardinal. He was Presbyterian and my mom was Catholic. He was told, if you want to marry Barbara (a registered nurse), you have to give your children a Catholic education. I was in Catholic high school from 62-66. Being bald and not having fingernails and having scars on my head from skull surgery,



high school was not a lot of fun. I was pretty much a loner. I was just basically an introvert with a few select friends. I had things I liked to do. Camping, body surfing. I didn't have the balance for surfing. I was smart. I got pretty good grades. I ran cross country and track. I had a very fiery temper, but I kept it under control. I got accepted to college, an agricultural college. San Losa, where the mountains meet the beach, which I think is totally boss. Sacred ground.

"I was studying political science and art. I wanted to be a vet, but my digits are extremely tapered at the ends. My friends were foreign exchange students, handicapped. I was into The Byrds, Hendrix, all the 60s groups...the psychedelic experience. I read Owsley's book. I was an avid reader of Marshall McLuhan. I believe in vitamins. This whole planet is god. It is life. Willem Reich fascinated me. UFOs fascinate me. My brother's in the Marine Corps. He had one on his screen. Permission was granted to shoot it. It vanished. At college, my conscience came into being. I believed in pacifism. I kinda wished I had a magic wand to solve all the world's problems. It doesn't make me a bleeding heart liberal. I think business smarts are important. Politics, greed and business pretty much control the world. Here's people running the countries. They're way out of touch with the average poor slob. The ten commandments basically cover everything. If I had the time, I'd go back to college.

"I don't have sweat glands. I don't perspire. These (body) scars are from over 300 operations. I had a lot of surgery and lost a lot of upper body weight. The pain was tremendous. I was taking antibiotics like crazy. It took me four years to raise my arms above my shoulders because of scar tissue. I couldn't keep a steady job. It taught me that everyday is a gift. Vitamins are vital. Your body is a temple. You want to mess it up, nobody cares. I turned it into a gift (in

comical high voice). I was tired of being carved on. I'd mediate. I got in tune with my body. Pollution is controlling my life. Doctors said I'd have to move from L.A.

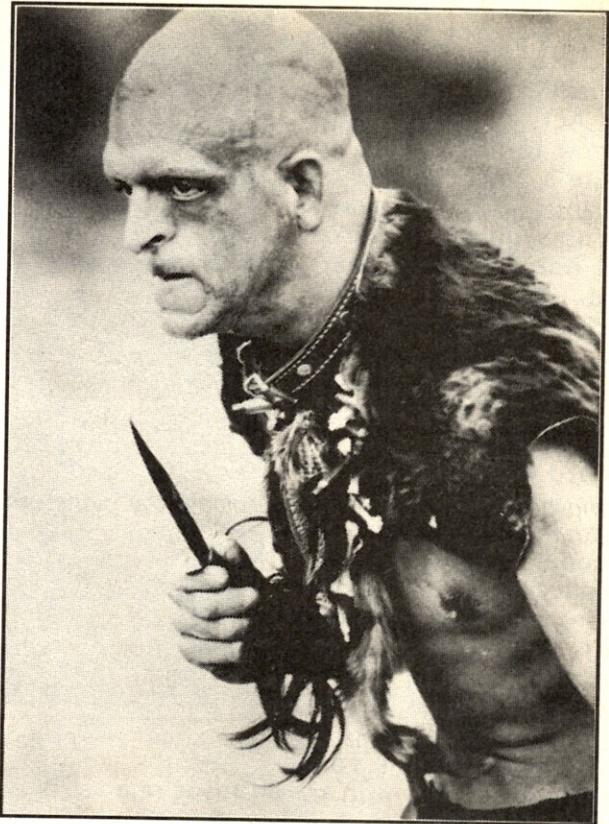
"I went to Washington State to rebuild a house that had burnt down. I stay, met a redhead from Idaho. My shirt caught on fire. I had an out of body experience, I leave and open up a plant shop in Venice. I was in business for a few months. George Pal's son was across the street. George Pal was a nice man. He got me started, got me my SAG card. In *DOC SAVAGE* I play Juan Jose Morazet, the undertaker. Acting is creating, it's demanding. I love it." *DOC SAVAGE: THE MAN OF BRONZE* (MGM, 75), was the last feature produced by George Pal. Ron Ely starred as the hero from pulp magazines. It was a box office flop, but Berryman's 2nd role was in one of the biggest movies of the 70s.

"Anthony Carusso said you can have my agent. The next thing I know, I'm in *CUCKOO'S NEST*, one of the best movies ever made. Saul Zaentz Can't Dance, you know what that means. (Ed: only some John Fogerty fans do). "I lived at the "nut house" for four months. I'd go to work at 6 every morning. On the days I didn't work, I was on the set anyway. I wanted to know everything about making movies. I learned to respect the art form. I would talk about life every morning with (the make up man) while he was putting on the lobotomy scars. We found out everything about everybody during the four months. Everybody was handpicked for obvious reasons.

Milos Foreman wanted you to be unaware of the camera. We all wanted to strangle Sid Lassick at



DEADLY BLESSING



THE HILLS HAVE EYES

the end of the film (imitates his voice!). Poor Sid thought he was going to upstage Jack Nicholson. He tried to upstage me when I was getting the booze. Sid continues to block. I'm coming out of a lobotomy. I was jazzed. Sid keeps going... Cut, CUT. Milos gets pissed off. They pulled Sid aside. I learned some things. Will Sampson lived next door to me at the hotel. Will was a dear friend. He told me many wonderful stories (imitates his voice). Brad Dourif was so involved in that part he deserved the Oscar. He has, in my opinion, a powerful gift."

The third role for Berryman was his most famous, *THE HILLS HAVE EYES*, as Pluto. Others in Wes Craven's classic horror hit were named Mercury and Mars. Janus Blythe as Ruby and James Whitworth as Papa Jup co-starred with Robert Houston (now a director), Susan Lanier and Dee Wallace. "It had a shoe string budget. It was guerilla filmmaking. The reason I was so skinny is, I was right in the middle of all my surgery. Jimmy Whitworth did a great job as the father. It has the edge to it no matter what version you might see. It peaks you at all the right times. It all works. I absolutely loved doing it. You're in a whole different zone. It was great. I like when Bobby (Houston) goes, "We've got to get out of this one ourselves." I go by Grandpas' gas station. It's still there. John Steadman (does his gruff voice!) "20 pounds and hairy as a monkey!" That whole scene is just wonderful. Steadman has two fingers missing. He does commercials now."

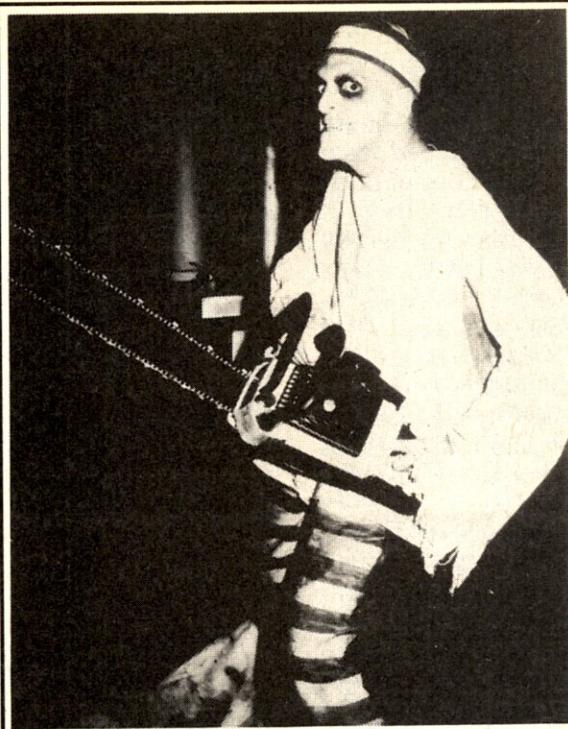
In the Claude Lelouch western, *ANOTHER MAN*,

ANOTHER CHANCE (77), which was shot in Arizona, Berryman kills the wife of James Caan.

Acting roles didn't come for Berryman for quite a while. He worked various jobs and was a security guard. "I worked for Bob Dylan for years. Bob Dylan is pretty reclusive. He's quiet. When he speaks, he has something to say. Over a 100 times, I walked across his front yard with my guard dog, keeping the nuts away. I listened to him jam with musicians like George Harrison. Bob cares about his critters. If a baby skunk or quail or duck dies, it'll upset him. It was amazing working for him. Security is a great business. My job was to keep the nuts away. People come out of the bushes with knives. If you're a celebrity, you've got to watch it. It goes with the business. You'll have to hide out eventually. Being as high profile as I am, I've had my own close encounters. People that didn't like me. Drunks come up and say "Hey man, blah blah blah." I don't believe in fighting for male bonding. I don't like confrontations."

THE FIFTH FLOOR (80) was a Hikmet Avedis exploitation movie about a woman who is drugged and thrown in an asylum. DEADLY BLESSING (81), which was shot in Dallas, was Wes Craven's confused movie about Hittites

led by Ernest Borgnine. One of the three female leads was Sharon Stone. Michael was William Gluntz. Craven's THE HILLS HAVE EYES PART TWO was made in 83 but not released for two years. Berryman returned as Pluto. It features lots of flashbacks to the original. Every surviving character has



VOYAGE OF THE ROCK ALIENS

flashbacks (even Beast, the dog!). "I liked it. There are some scenes in II that I liked a lot." HILLS 3 is planned. INVITATION TO HELL (84) was a Craven TV movie with a small bit part for Berryman. He was "Chainsaw" in VOYAGE OF THE ROCK ALIENS (84), a musical comedy that was shelved for several years. It the fourth and last of Pia Zadora's star vehicles and featured her duet with Jermaine Jackson.

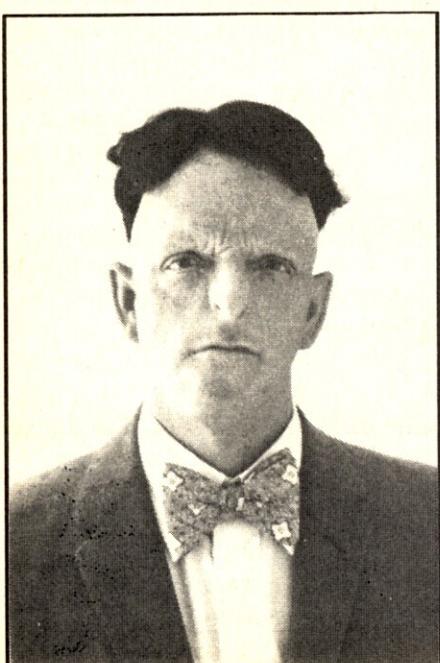
In 1985 Berryman showed up in two teen fantasy comedies and a hit rock video, gaining new young fans. In John Hughes' WEIRD SCIENCE (85) he's a party crashing biker in a very funny scene with Vernon Wells, reprising his ROAD WARRIOR roll.

The story about two nerdy computer whiz kids who somehow create the "ideal" woman (Kelly LeBrock) has a notable performance by Bill Paxton and a colorized BRIDE OF FRANKENSTEIN clip. "Everybody knows WEIRD SCIENCE."

In MY SCIENCE PROJECT (85) from Touchstone, Berryman was post-nuke "mutant #1." Students reactivate a time warp machine found in a fallout shelter. Dennis Hopper appeared as a science teacher in his first role after he bottomed out in '83. In an episode of HIGHWAY TO HEAVEN (85) Berryman played the Devil (!). The series was created by its star, Michael Landon. "Anybody that can be a

bedwetter and a javelin thrower... He was so sharp. You can't get any better than Michael Landon."

I did two Motley Crue videos. "Smokin' in the Boys' Room" (85), which won a phone in record on MTV, (as the principle) and "Home Sweet Home" (86). I play four different



characters. They (Mötley Crüe) are great fans. They were big HILLS fans. They're a lot of fun. Vince was going through his trial. We had a lot of fun. It was a one day shoot. We were working with rock stars, so it was 'we can do anything we friggin want to do'. When I did the Just Say No program for a number of years, I used that video ('Smokin'). I basically say 'Get real, life is what you make of it.' I ask them questions. They ask incredible questions. The real horror is some of what I hear from children."

Italian director Ruggerio Deodato, known for his controversial cannibal movies, used Berryman in three projects. CUT AND RUN (85) was the first feature since THE HILLS HAVE EYES, to effectively use Berryman in a non-comic threatening, scary way. He runs around with a band of (real) natives with blowguns and machetes. The American release was drastically cut. If you want to experience the whole shocking movie, see the version sold by Video Search of Miami and you'll see Berryman decapitate a naked woman. It's in French with Spanish subtitles. The cast includes Richard Lynch as "Jim Jones' right hand man" and guest star Karen Black. "Deodato is kind of like an enigma, a paradox. He must have had a difficult childhood. He goes from supersweet to... He doesn't care if you're puking, you better deliver. He's a great filmmaker. He's very intense. CUT and RUN was my first trip out of the country, in the Amazon in Guyana. It almost should not be touched by humans. People go there and are cured of diseases, it was wonderful. I'm the enforcer for the Venezuelan mob. The language barrier was a problem."

A clip from CUT AND RUN is shown. "Now dig this. The water rose about 20 feet. My boss (Lynch) wants me to kill all the drug factory workers. The majority of the extras were just local guys. I'm a union man, but in other countries, they should just go and do it. The real Amazon Indians had a ball. They all came to the hotel and got shitfaced drunk and put it on Willie Ames' tab. They got totally plastered, it was funny. In the uncut version, I throw the guy and impale him on a pole. I'm not a nice guy here. I'm much nicer to women. Ruggerio's films. No bullshit, they're action. His production company always pays, they're always classy." BARBARIANS (86) was shot in Rome. David and Peter Paul (the Barbarian Brothers) starred with Richard Lynch as the evil Kadar and

Berryman as the "Dirtmaster." "Richard Lynch is a marvelous actor. Richard is a marvel in himself. He set himself on fire to protest the Viet Nam war. He has principles. He's a friend. There's no compromise. He's a great guy. He lives his roles. He could teach Rutger Hauer. The best thing about working with Ruggerio was meeting Lynch. OCEANS (87), was shot in the Canary Islands. It's an Italian mini-series with Martin Balsam. "He (Deodato) gave me a wonderful part in it. He can be quite demented. He and Argento have a lot in common."

Berryman was a Starfleet Officer in STAR TREK IV: THE VOYAGE HOME (86). "STAR TREK 4 was awesome, with the whales. They did a service to the whales. Messages can be given and it doesn't have to make you puke. I had wonderful makeup. I had to wear contact lenses. My eyes were red. I was bright blue and grey with a split down my head. I went shopping at a market with the three children I helped raise for four years. I was driving down the road just like everything was normal. Everybody went 'Whoa!'. On STAR TREK: TNG, I was a guest star on a final season episode. I wanted (my character) Capt. Ricks to come back. It was another one day job, for the exposure, not the money. They gave me a wonderful moment. During the shooting, somebody dropped a penny. They cleared the set and fired the whole crew."

Another TV appearance was on ALF. "ALF was great. I was part of Alf's bad dream." ARMED RESPONSE (PV #11) was the first of 5 Fred Olen Ray productions with parts (or cameos) for Berryman. "Fred can do

amazing things with no budget. I like Fred a lot. He's a funny guy. He's very flexible. He utilized all my facial expressions. He's a marvel. He's talented. He gets the job done. Fred's movies are fun. He's humble pie about it -'You like this shit?' The funnest I did was in DEMON SWORD." (also with Lawrence Tierney and Russ Tamblyn!). I kick this guy in the side of the head. Berryman is also in Ray's THE HAUNTING FEAR (PV #12) and EVIL SPIRITS was directed by Ray cinematographer Gary Graver. "I'm one of the boarders, a nosy, compulsive eater and writer. See it. You'll enjoy it. Lots of cameo appearances." Both releases also featured Karen Black. TEENAGE EXORCIST ("I sell the house") was executive produced by Ray and written by and stars Brinke Stevens.



With Screaming Mad George.

Berryman had a cameo role in CO-ED. "I play a taxidermist professor in the 60s. I wear three different ridiculous outfits in three different scenes and each day I wear a different toupee. I have a ferret named Sidney. Sidney should be stuffed; sorry, Sidney. I get good billing, the money's good. I come in with no pressure. That's a kick. They're both comedy oriented. It's a real kick. Thanks to the producers for making such a brilliant, wonderful decision. AFTERSHOCK (Paramount, 89) is a post-nuke movie. Richard Lynch (3rd movie with Berryman), John Saxon and Russ Tamblyn all show up. Berryman wears lipstick and makeup. He was the on screen hosts for MPI's GORGON VIDEO MAGAZINE, a 69 minute magazine format tape. It features film clips and interviews with Wes Craven, Linnea Quigley, Troma's Lloyd Kaufman, Gwar, plus reviewer Rick Sullivan who recommends BAD TASTE and HENRY. Alex Winter directed one segment. #2 of the planned series was made (with Stuart Gordon and Penn and Teller) but never released. It was a good idea though. These days Morton Downey is an actor in bad movies, but he used to have his own confrontational "talk show." "I was on the last Morton Downey show, about slasher films. It was my first talk show when people would not shut up. It clutters my mind. It was like Wally George."

"SOLAR CRISIS was a big budget Japan American film with Heston and Palance. I'm a camel jockey in the future. Jack Palance was driving around in his outrageous Corvette. THE GUYVER (PV #15) is

a great sci-fi film. Working with Screaming Mad George is great. I liked the costume so much I took it home with me. I'd love to do more comedy. Jimmy Walker told me I do terrible jokes. Every time I went up to JJ, he would cringe, literally. Two thirds of a pun stinks - PU. I can tell stories, I'm not a comedian. I like making people laugh. I think it's positive. AUNTIE LEE'S MEAT PIES (PV #15) features Berryman in his largest role in years. "It stars Pat Morita and me (as Larry) and Karen Black. I've got wonderful scenes with Pat Morita, who has now moved to Hawaii. I play Larry, who disposes of the bodies. I do the whole film without wearing my dentures. It enhances the character a lot. Joe Robertson is a lot of fun to work with. He's done everything. He's done it all. There's talk of 'Return Of the Slime People' (!). Berryman and Black had both appeared in three other features, but this time they have scenes together.

An important recent role was in CROW, a movie that will always be remembered as Brandon Lee's last film. Berryman was interviewed in the L.A. Times about working with Brandon Lee. He played the "Skull Cowboy," Lee's guide from the dead, but the character was totally cut out. DOUBLE DRAGON started filming in Cleveland, but was flooded out and the location work was changed to L.A.

"Making films pays my bills. I'm not a wealthy person. I want to be a philanthropist for animals. I spend most of my time tending for 10 wolves at a sanctuary near Big Bear, run by Tanya. 165 wolves in

MICHAEL BERRYMAN Filmography

- 75 **DOC SAVAGE: MAN OF BRONZE** (Warner)
- ONE FLEW OVER THE CUCKOO'S NEST** (Republic)
- 77 **THE HILLS HAVE EYES** (Vestron)
- ANOTHER MAN, ANOTHER CHANCE** (US/France) (Warner)
- 80 **THE FIFTH FLOOR** (Media)
- 81 **DEADLY BLESSING** (Embassy)
- 83 **THE HILLS HAVE EYES PART TWO** (Republic)
- 84 **INVITATION TO HELL** (Sony)
- VOYAGE OF THE ROCK ALIENS** (Prism)
- 85 **WEIRD SCIENCE** (MCA)
- MY SCIENCE PROJECT** (Touchstone)
- CUT AND RUN** (New World)/**AMAZON: SAVAGE ADVENTURE** (Video Search)
- On HIGHWAY TO HEAVEN
- 86 **STAR TREK IV: THE VOYAGE HOME** (Par.)
- ARMED RESPONSE** (Col.)
- 87 **THE BARBARIANS** (Media)
- KENNY ROGERS AS THE GAMBLER, III** (Warner)
- THE HIGHWAYMAN (TV pilot)
- 88 **OCEANS** (Italian mini)

CO-ED/SWEET

- On **STAR TREK: THE NEXT GENERATION** (Par.)

- 89 **SATURDAY THE 14'TH STRIKES BACK** (MGM)
- AFTERSHOCK** (Par.)
- HAUNTING FEAR** (Rhino)
- GORGON VIDEO MAGAZINE Vol 1** (MPI)
- GORGON VIDEO MAGAZINE Vol 2** (no release)
- 90 **SOLAR CRISIS** (Vidmark)
- EVIL SPIRITS** (Prism)
- SECRETS OF THE GOLDEN EAGLE
- WIZARD OF THE DEMON SWORD** (Troma)
- TEENAGE EXORCIST (released overseas only)
- 91 **THE GUYVER** (New Line)
- BEASTMASTER II** (Republic)
- AUNTIE LEE'S MEAT PIES** (Col.)
- On TALES FROM THE CRYPT
- 93 **THE CROW** (cut out)
- 94 **DOUBLE DRAGON**

And also on ALF, LOVE AND CURSES, THE FALL GUY, FIRST AND TEN and WHAT A COUNTRY. He was also in two Motley Crue videos, other videos (The Dan Reed Band and Oaf) and in a Mug Root Beer Halloween TV commercial with Elvira.

other places need placement. Basically, Tanya's spirit is the wolf. She's half Apache. The wolf is her brother. They raised wolves but ranchers killed every one. They're being hunted to extinction in Alaska. Wolves are so in tune. A woman was bludgeoned to death and for days they did a death song. It's a grass roots organization, a reserve. I've been to the Amazon, I've been to Europe, I've been to Africa. We don't know everything about ecology and nature. Scientists are learning new things every day. Every day animals become extinct. Animals can teach us how to love ourselves. The human race is doomed to extinction if we don't. My favorite short story on this is "The Machine Stops."

Wall Street, you can make a profit, cleaning up this planet. We don't need bloodshed and revolution, we need compassion and knowledge. Things are out of balance. Animals are in balance. Time is short. If I saw the most beautiful woman on earth lying on a fur and she said 'make love to me,' I'd slap her. Vanity is one of the worst killers there is. The Indians were slaughtered. It was genocide. Our government was systematic and deliberate. History tells us this was wonderful. We 'conquered' the west. Indians didn't pollute the planet."

"People ask why do you do scary movies. It makes you think how fragile life can be. Sex and gore, they say it's exploitation, and sure it is. Bad taste. I hope we never lose horror, exploitation films. I kinda laugh at sexploitation/horror, splatter exploitation... The most boring, stupidist movie I ever saw is THE WORM EATERS. Whoa! BLOOD FEAST, I SPIT ON YOUR GRAVE... Why do they have to make these movies, a woman asked me. 'So you'll watch it and

won't sleep well at night.' She didn't like that answer. I wasn't being sarcastic.

I believe in capital punishment. I don't think somebody can kill my family and say "I'm nuts!" and write a book about it and go free. A police officer, off

the record, will tell you if it happens to them, they'll blow their heads off. Us private citizens, they don't want us to have guns. If you kill my mother, you're not gonna sit there, you're gonna get punished. Theresa Saldana was stabbed 20 some odd times, and the lunatic is going to be released. People say that I'm a barbarian about it, then I'm a barbarian about it. We need a little more frontier justice. I'm totally against furs. Trophy hunting is blood lust.

People get upset about exploitation in films. They make you think. What's real horror? War, insensitivity, poverty... these are real horrors. Censorship, we don't need it. If it's criminal, lock them up. They don't need an X rating. We need some common sense. We need more theatres.

We need more drive-ins. I don't want to live in TERMINATORland, BLADE RUNNER or ROBOCOP. I'd rather live in the woods and be old and cantankerous."

For info about the wolf sanctuary write:
Wolf Mountain
PO Box 385
Lucerne Valley, CA 92356.

Special thanks to John Roberts, Cheryl Murphy, MPI Video and Prof. Fred Hopkins.

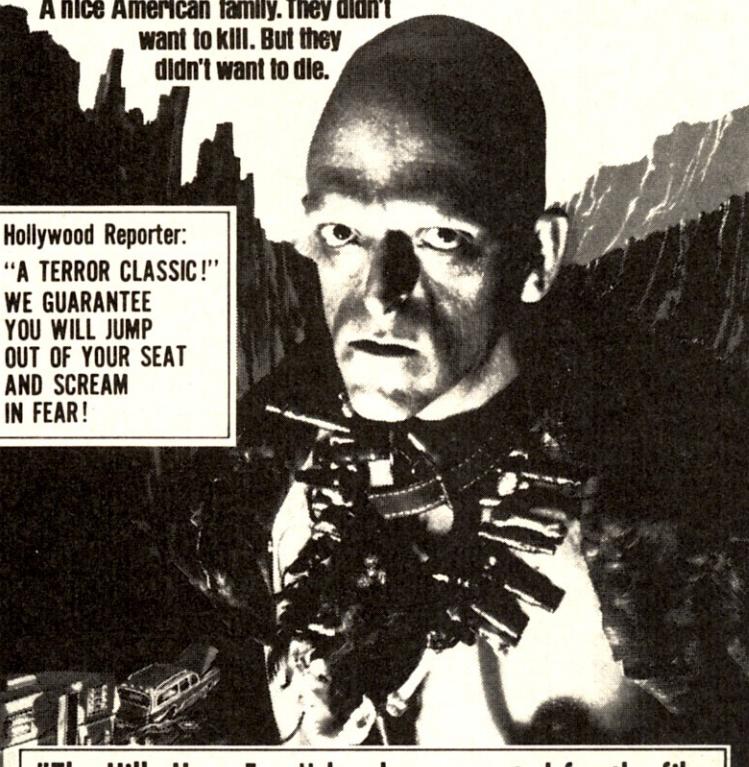
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• 1963 •

The first appearance of Coffin Joe (Jose' Mojica Marins). The evil hero is a gravedigger who haunts a small town in search of the woman who will give him the perfect son to continue his legacy of horror. A classic of South American Horror, this is a gruesome piece of art and a masterpiece of gore and blood. Makes *Night of the Living Dead* look like *Driving Miss Daisy*! A movie that hasn't lost its power after 30 years and a must-see for all of Mojica's fans!



STRANGE WORLD OF COFFIN JOE

• 1968 •

3 episodes of blood, horror and despair. The first story shows a bizarre dollmaker whose creations look almost human. Almost? In the second story, Mojica shows us the pleasures and dangers of necrophilia. Then, in the third episode—in order to prove his theory that love is dead—Coffin Joe (Mojica) appears disguised as a doctor. He captures and tortures a couple of non-believers in the most bizarre, cruel and nail-biting moments ever put on celluloid.

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• 1968 •

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• 1970 •

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Shack Out on 101 - Waitress fights communism. 'A trash classic' - Melvin \$25. White Heat - James Cagney is Cody Jarrett, mad dog gangster \$25. Gambling With Souls - Early anti-gambling exploitation. 1936 \$15. Brain of Blood - Al Adamson chaos w/ gore \$19. Sweet Sweetback's Baaddassss Song - Uncut, uncensored, unapologetic \$29. The Wicker Man - British erotic horror. 100 min. version \$29. Poor White Trash 2 (Scum of the Earth) - S.F. Brownrigg swamp Suppiria - Unrated version \$25, unrated version letterboxed \$25. Ms. 45 - Abel Ferrara powerhouse \$25. Microwave Massacre - Black comedy is so inept I suspect the involvement of Jerry Lewis \$29. Another State of Mind - Punk documentary w/ Social Distortion \$29. The Kirlian Witness - Telepathic plants! \$29. The Desert Tigers - The movie with a split personality. Half #2/bad movie, half SS Experiment-type atrocities \$25. Ladies of the Lotus - White slavery ring in Hong Kong \$25. Joshua - Fred Williamson revenge western \$19. Boss (Boss Nigger) - Fred Williamson \$25. Mr. Mean - Fred Williamson \$25. Shocking Asia - 70's mondo. Original issue \$25. Shocking Asia 2 - More mondo thrills. Original issue \$25. Mondo Magic - Completes the set. Original issue \$25. Drive-In Massacre - The killer is still loose! 1976 \$25. Patrick - Australian horror. 1979 \$25. Torture Chamber of Dr. Sadias - Very atmospheric. 1967 \$25. Dr. Jekyll's Dungeon of Death - Las Vegas based sex/action/horror. 1979 \$25. The Reincarnation - Supernatural theme. 1971 \$29. The Boogeyman - Ulli Lommel \$19. Curse of the Blue Lights - Subterranean ghouls \$25. Judgement Day - Evil in the town of Santane \$19. Big Bad John - Newlywed kidnapped \$15. Zombie - Heavy gore. Tisa Farrow \$25. The Mad Butcher - Black comedy w/ Victor Buono \$25. Blood Bride - The groom has a nun fixation - bride beware \$25. Dark Power - Z horror w/ Lash La Rue! \$29. Is There Sex After Death? - Mondo/satire on early 70's sexual mores. Buck Henry \$29. The Black Hand - Post-Godfather exploiter. As entertaining as Mafia Massacre \$29. The Hills Have Eyes - 70's classic \$25. Foxtyle - Black night club owner saves country cousin's farm. 1973 \$25. The Return of Josey Wales - Michael Parks \$29. Up Your Ladder - Incredibly combination of Love American Style vignettes and Groove Tube type humor \$25. Vengeance! - If you liked Victims! you'll like Vengeance! \$25. The Comic - Obscure gore horror \$25. Deadtime Stories - The 'Little Red Riding Hood' episode is the best \$25. The Golden Triangle - Drug cartels battle. Hong Kong action \$25. The Jar - One of the strangest ever. Disturbing \$29. Nail Gun Massacre - Z horror/had movie \$25. Widow's Nest - Italian horror w/ Patricia Neal \$19. The Haunting of Julia - Mis Farrow is crazy \$29. Frankenstein's Castle of Freaks - With Boris Lugo! \$25. Pione - Britain's 70's sex queen \$25. Uncle Tom's Cabin - Kroger Babb's last roadshow epic. Italian. 1968 \$29. Sometimes Aunt Martha Does Dreadful Things - Great early 70's weirdness \$25. The Hollywood Strangler Meets the Skidrow Slasher - Steckler insanity \$25. Dance Hall Racket - Hollywood Confidential original \$29; reissue \$19. The Sinister Urge - Ed Wood expose of the smut racket \$19. The Reflecting Skin - Best of the 90's so far. Unforgettable \$29. That Gold Day in the Park - Sandy Dennis is terrific as a repressed spinster \$29. You're a Big Boy Now - Biting black comedy. Elizabeth Hartman. 1968 \$29. Blood Hunt - Girl kid-napped to jungle hideaway. Phillipines c.1969. Retitled \$19. Cycle Vixens (The Young Cycle Girls) - Teen girl Easy Rider. 1977 \$19. Girl's Riot - Like a German Born Innocent \$25. Gallery of Horror (Return From the Past) - One of the worst ever. Lon Chaney Jr. \$19. House of Whipcord - Where the immoral are punished \$19. Bad Girls Go to Hell - Doris Wishman exploitation \$25. Sex and the College Girl - Early 60's drive-in type \$25. Living Venus - 'Expose' of the skin mag business. H.G. Lewis \$29. The Adventures of Lucky Pierre - Early Friedman/Lewis nudie \$25. She Devils on Wheels - All girl biker gang. Beware of Tiny! H.G. Lewis. 1968 \$29. Deadly Weapons - Cheesy Morgan. Doris Wishman exploiter \$29. Rabid Grannies - Euro gorefest \$25. Bloodsuckers - Vampire cult and acid parties. 1971 \$25. Delirium - Italian slasher with the immortal Turk Cekovsky \$25. Sisters of Satan (Ahuacarda) - Hysterical nuns. Dir: Juan Moctezuma \$29. Kill Crazy - Danielle Brisebois topless \$25. Blood on Satan's Claw - Superior erotic horror \$29.

The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic doc. "Extremely captivating" - J.V., Mass. \$29. The Best of Sex and Violence - Essential trailer compilation \$25. Caligula: The Garden of Taboo (Caligula: The Emperors) - Joe D'Amato softcore \$29. Caligula: The Untold Story - Same as last but picture not as sharp \$19. Schoolgirls... Growing Up - 'Sequel' is classic 70's young Eurotica \$19. Schoolgirls: The Report - More 70's teen sexploits \$19. Run, Rabbit, Run - Teenage girl must choose between her new boyfriend and - Daddy? This is a foreign source tape and does not come in a picture box. Euro. 1968 \$19. Chaste and Pure - Laura Antonelli. Original issue \$25. Under Hot Leather (The Jesus trip) - Tippy Walker \$19. Reborn - Dennis Hopper \$15. The Last Movie - Dennis Hopper \$29. The Body - Carroll Baker \$19. Bloodbath (The Sky is Falling) - Dennis Hopper and Carroll Baker \$29. Fight For Your Life - Legendary exploitation. Uncut version \$39. The Final Comedown (Blast) - Angry blaxploitation \$19. Dolemite - Rudy Ray Moore \$25. Sweet Trash (The Hangup) - Great early 70's exploitation \$25. Norma - Early 70's exploitation \$25. Emanuelle Black and White - Similar to Mandingo \$25. Captive Women (Naked Super Witches of the Rio Amore) - Jess Franco \$19. Captive Women II (SS Experiment) - Nazi atrocities \$15. Soul Vengeance (Welcome Home Brother Charles) - Jana Fonda \$25. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Escape From Hell - Superior WIP \$27. Hellfire on Ice - Same as last but not as sharp \$17. Don't Go Near the Park - Early Linnea Quigley. Weird, fun \$29. The Black Klamms - T.V. Mikels \$29. Hollywood Horror House - John David Garfield \$25. Black Godfather - Excellent blaxploitation \$25. Bummer - Dave Friedman drive-in fave \$29. She Freak - Dave Friedman exploiter \$25. Return of the Zombies (La Orgia de los Muertos) - Paul Naschy \$25. The Devil's Son-in-Law (Petyl Wheatstraw) - Rudy Ray Moore \$29. The Night Porter - Nazi games \$19. My Favorite Butler (What the Swedish Butler Saw) - Long version \$19. Savage Inmates - Jess Franco \$19. Penitentiary - Jana Fonda \$19. Street Scream (A Scream in the Streets) - Super Box Office Int. sleeve. Uncut 86 min. version \$39. The Cutthroats - Early 70's exploitation set in prison camp \$29. Loan-a-Lover - 70's Euro exploitation \$15. Daughter of Death (Julie Darling) - Incest theme. Isabel Meijan \$19. Goodnight Sweet Marilyn - Larry Buchanan \$29. Mandingo - Mandingo-like exploitation \$27. One More Time - Early 70's sexer w/ Ernest lookalike! \$29. Holy Wednesday (Pangs) - 70's snake horror \$17. Hell's Angels on Wheels - Jack Nicholson \$25. Christmas Evil - The ultimate Xmas movie \$25. Little Miss Innocence - Similar to The Seducers \$27. Grave of the Vampire - 70's horror \$25. The Woman Inside - The Glen or Glenda of the 70's \$39. Pigs (Daddy's Deadly Darling) - \$15. The Cremators - 70's Z horror \$25. Gone in 60 Seconds - Original issue \$25. Sextette - Mae West \$25. Revenge of the Wild Bunch - Box Office Int. western \$25. Bloody Trail (Monteego) - Unique western w/ rebel slaves & sex \$25. The Miss Nude American Contest - Doc. filmed in Naked City, Ind. 1975. Original issue \$19. Psychothrill - Sadistic killer. Mexican \$25. Caged Fury - Good Phillipines WIP \$25. Revenge of the Cheerleaders - Rainbeaux Smith \$27. Guess What We Learned in School Today? - Early 70's anti-sex-ed comedy \$27. Death Wish Club - Great noir-like oddity \$25. Little Girl, Big Tease - Teen held for ransom \$35. Satan's Sadists - Al Adamson biker. Russ Tamblyn \$35. The Cars That Eat People - Wicked black comedy \$19. Deadbeat at Dawn - Definitive exploitation. Low budget masterpiece \$25. Single Room Furnished - Jayne Mansfield \$25. Justine - Based on DeSade's novel. Koo Stark \$35. The Todd Killings - The original River's Edge. Powerful \$29. Terminal Island - Women sent to penal colony. Original issue \$29. Black Shampoo - Prime exploitation \$29. Master of Hydra (Island of the Doomed) - Nice color print \$25. Deadwood '76 - Arch Hall Jr. \$19. All the Lovin' Kinfolk - Hillbilly exploitation. Uschi Digard \$25. She Devil's in Chains (Foxfire) - Coleen Camp \$19. Children Shouldn't Play with Dead Things - Bob Clark \$29. Dr. Black and Mr. Hyde - Bernie Casey \$29. Death Curse of Tartu - Doug Hobart is Fartu \$25. Death Game (The Seducers) - Coleen Camp & Sonora Locke \$29.

Love Camp - Guru exploits his followers. Laura Gemser \$29. Dog Eat Dog - Jayne Mansfield \$25. Teammates - 70's T&A type \$19. Wild and Free - Euro exploiter \$19. Young Aphrodites - Adolescent sexual awakening in ancient Greece \$29. Pets - Candace Rialson is held in a lavishly furnished cage by a dedicated 'collector'. Outstanding exploitation. No picture box. 1973 \$19. Coffy - Pam Grier is not to be messed with. Classic blaxploitation \$25.

Following is a selection of adult titles. Most of these movies are from X-rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of them deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturers and will not be reissued in the future. Say no to cheapshot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Candy Goes to Hollywood - Sequel to Erotic Adventures of Candy. Carol Connors - Wendy O. Williams \$25. The Tiffany Minx - Murder mystery. Rape \$29. Dear Pam - Entertaining takeoff on Dear Abby. John Holmes \$29. Autobiography of a Flea - Based on the Victorian novel. Innocent Belle is debouched by priests. Jean Jennings \$29. Private Pleasures of a Woman - Seven women recount erotic experiences. One has names for each of her dildos! \$29. Sugar Britches - Vignettes, something for everyone. Jean Dalton \$25. Little Me and Marla Strangelove - High school seniors. Nancy Hoffman \$19. Daddy's Little Girls - Humorous hillbilly theme \$29. For Love of Money - Stud blackmail's women with photos. Much oral activity \$25. The Good Girls of Godiva High - With twins Danielle & Daphne \$29. Eruption - Based on Double Indemnity! Filmed in Hawaii. John Holmes \$25. Hot Dallas Nights - Humorous takeoff on Dallas with a foul mouthed Miss Ellie \$25. Italian Stallion (Party at Kitty and Studs) - Early Stallone X. Rocky drops his drawers! \$25. Breakdown - Black militants take over apartment. With Mad Dog Carter. Early 70's. No picture box \$19. Powerp - Based on the true story of the NYC cinema bandit. No picture box \$25. Man With a Maid (The Naughty Victorians) - Classic B&W period piece. Authentic, one of the very best. No picture box \$25. Pizza Girls (Hot and Sexy Pizza Girls) - Desiree Costeau \$25. 3 A.M. - This family plays together. Clair Die \$25. Swinging' Stewardesses - Good example of Euro soft X. 1972 \$25. The Other Side of Julie - Four of the all time best scenes! - Only the Best. Jackie O'Neill is Aunt Isabel \$25. Dreams of Misty - Flashback to teen experience. Misty Dawn \$25. Body Talk - Heaven St. John (Angelique Pettijohn) \$25. Tomboy - She plays football but she's all girl \$25. Star of the Orient - Kyoto Gee \$25. Sex World - Resort specializes in wish fulfillment. 1978 \$25. Summer in Heat - Campers attacked by rapists. Similar to Deliverance. No picture box \$25. Reflections - Kissin' cousins. Annette Haven \$29. Seven Into Snowy - Abigail Clayton \$29. Fantasy Girls - Early DeRenzny. 1974 \$25. Bubblegum - Tina Rose, Candy Cummings \$25. Eat at the Blue Fox - Tijuana sex club. Pamela Mann, Kitten Natividad \$29. Her Name Was Lisa - Drugs were her downfall. Samantha Fox, Vanessa Del Rio \$29. The Pink Ladies - Samantha Fox \$25. Pleasure Masters - A Twilight Zone twist from DeRenzny \$25. Skintight - Sex clinic \$25. Starmaker - Copper Penny \$25. My Pretty Go Between - Beverly Glen \$25. Marriage and Other Four Letter Words - Rainbow Robbins is the ultimate California girl! - Only the Best. 1974 \$29. The Secret Dreams of Monte Q. - Housewife's fantasies come true \$19. Do You Wanna Be Loved? - Rene Bond, Anita Sand (a busty redhead) \$19. Randy - The Electric Lady - Desiree Costeau. Written by Terry Southern \$39. A History of the Blue Movie - Alex DeRenzny's classic documentary \$29. Virginia - Shauna Grant (The ill fated Coleen Applegate) \$25. Garage Girls - Good action plus humor \$29. Scooter Trash - Hasty bikers and their chicks \$29.

Neon Nights - Everyone wants to instruct Lysa Thatcher \$29. Georgia Peach - Jeannie Dalton is the doe eyed innocent \$29. Come With Me, My Love - Ghost avenges old murder \$29. Swinging Sorority - Early 70's soft X \$25. Swinging Ski Girls - Another soft X from the same period \$25. Lollipop Palace - Set in 30's bordello \$25. A Taste of Sugar - Serena \$25. Wet Lady - Is she an apparition? \$25. Jailbait - Scene for scene remake of Lou Campa's 60's exploiter Sock It to Me Baby! Tina Lynn \$29. Daisy May - Takeoff on Lil' Abner \$19. Sexual Freedom in Denmark - Mondo/sex ed. No picture box. 1970 \$19. Dixie - Abigail Clayton. No picture box \$19. Dr. Love - Samantha Fox \$19. Expensive Taste - Rape theme \$25. For Richer, For Poorer - Georgina Spelvin \$19. Getting Off - Kinky. Desiree Costeau. Long version \$25. Miss September - Tina Russell \$19. Indian Lady - Debbie Truelove \$19. Little Orphan Dusty - Rhonda Jo Petty \$19. New York City Woman - G.J. Laing, John Holmes \$19. Lunch - Kurt (Thundercrack) McDowell \$19. Teenage Madam - High sleeve \$19. Sweet Punkin' - C.J. Laing \$19. Porno Screenests - Jennifer West \$19. Odyssey - Vanessa Del Rio \$19. Roller Babies - Terri Hall \$19. Summer of Laura - Marsha Moon \$19. Tangerine - Juliet Anderson, Holly McCall \$19. Tinsel Town - Danielle Raye \$19. Virgin Dreams - Quality Zeddy Colt. Jean Jennings \$19. Hot Circuit - One of the first full length features. 1971 \$19. Teenage Pajama Party - Features a Dorothy Hamill lookalike. Barbi James \$29. Nostalgia Blue - Vintage loops \$19. Untamed - Key Parker, Abigail Clayton \$19. Virgin and the Lover - Man loves his mannequin! Jennifer Welles \$19. Sylvia - Based on Sybil \$19. Student Bodies - Susie Muffett \$19. The Legend of Lady Blue - Maureen Spring \$19. Young, Wild and Wonderful - Candice Barbour \$19. Amour - French \$19. Teeny Buns - Nancy Hoffman \$19. Devil's Ecstasy - Occult theme \$19. Deep Rub - Desiree Costeau \$19. Candy Girl - Serena \$19. Finishing School - Coed action \$19. A Formal Fuccett - Dorothy LeMay \$19. French Romance (Le Chat) - Gaelic humor \$19. Josephine - Euro period piece \$19. Heavenly Desire - Seka \$19. Hot Stuff in the City - Debbie Ladd \$19. House of 1001 Pleasures - Euro \$19. Love Couch - Humorous \$19. Love Theater - German. Funny \$19. Lure of the Triangle - Underwater action \$19. Midnight Hustle - Teen hookers \$19. Mobile Home Girls - Euro \$19. Smalltown Girls - Valerie Darlyn \$25. Powerbabe - Originally titled Superman? \$19. South of the Border - Debbie Truelove. Mystery director \$19. Stephanie's Lust Story - Gene Lee \$19. Summer School - Lauren Dominique, Lysa Thatcher \$19. Taxi Girls - Serena \$19. Touch of Love - Andrea Martin \$19. Triple Play - Mystery director \$19. Twin Tarts - Brooke and Taylor Young \$19. Wild Innocents - Tiffany Clark \$19. A Little Sex in the Night - French \$19. Sticky Fingers - Soft X version of Dr. Carstairs 1869 Love Elixir. Sex western with Marsha Jordan. No picture box \$19. Birds and the Beads - Tina Russell \$19. Erotic Olympia - To choose the best stud \$19. Las Vegas Erotica - Travolga type. Mystery director \$19. French Heat - Same description as last \$19. French Throat - Ditto \$19. European Sex Vacation \$19. Endless Lust - Political sex scandal \$19. Goin' Down - Summer Rose \$19. Great Directors - Henri Pachard \$19. Pet of the Month - Set in Hawaii \$19. Desert Lovers \$19. Freeway of Love - Honey Wilder \$19. Feelings - Leslie Bovee, Terri Hall \$19. Tight Assets - Lori Lang \$19. French Postcard Girl - Jacqueline Bardot, Tina Russell \$19. House of Love - Colette Marevil \$19. Soft Places - Annette Haven \$19. The Blonde - Annette Haven \$19. Undressed to Kill - Lilly Lamarr \$19. Contact - Swingers. Claudia Brooks \$19. Extreme Close-Up - Gloria Leonard \$19. Dangerous Passion - Lisa Bertini \$19. Swing Club - Virginia Mueller \$19. Inside Georgia Spelvin - Guess who? \$19. Strangers When We Mete - Encounter group \$25. The Kowloon Connection - John Holmes \$19. Lacey Bodine - Joan Devon \$25. Bacchanale - Young woman who loves her brother embarks on a series of dreams that serve as analysis. Artful, bewildering. No picture box \$25. Nostalgia Stags - Vintage loops from the 20's & 30's in excellent quality. No picture box \$19. Hitler's Harlots - Three girls suspected of anti-Nazi activities are 'interrogated'. Laughably low budget. Early 70's. No picture box \$19.

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Nightdreams - Imaginative and artful classic \$29. Hot Rackets - Tennis anyone? Desiree Costeau \$29. Behind the Scenes of an Adult Movie - Interviews + excerpts \$25. Suzie Superstar - Shauna Grant \$25. Teenage Sex Kitten - Rene Bond is abducted by demented hermit. Much more like a 70's exploitation movie in plot. An absolute classic. No picture box \$25. Lovers of Lolita - Angel West \$25. Lady Lust - Edy Williams. No picture box \$19. Little Girls Lust - The casting couch lives. Tigz, Veronica Hart \$29. Vixens of Kung Fu - Rape victim learns martial arts. 1975 \$25. A Dirty Western - Quality sex western \$25. Sixteen - Vignettes include hot teen \$29. American Pie - 50's motif. Lysa Thatcher \$25. The Opening of Misty Beethoven - Multiple award winner \$25. The Velvet Edge - Explores the offbeat \$29. Titillation - Kitten Natividad, Heaven St. John (Angelique Pettijohn) \$29. Thunderbuns - Great vignette type. The last episode features some intense S&M \$25. The Pony Girls - Set on a horse ranch \$25. The Erotic Adventures of Candy - Carol Connors \$25. Prisoner of Paradise - Female war prisoners on Japanese island. John Holmes, Seki (as Islet!) \$25. That's My Daughter - Karen Sweet \$25. Angela: The Fireworks Woman - Sara Nicholson \$25. Candy Stripers - Hospital-ity. 1980 \$19. The Resurrection of Eva - Early 70's classic. Marilyn Chambers \$35. The Liberation of Honeydell Jones - Country lovin' \$25. 3 Cheers for EEU - Call girl school \$25. The Milk Maid - Lactation \$25. China DeSade - Similar to Apocalypso Now. Offbeat \$25. Teenage Fantasies - Rene Bond \$25. Four Women in Trouble - All knocked up \$25. Spirit of '76 - Historical costumer. Humorous \$25. One Page of Love - Flashback to incest \$25. Teenage Cruisers - Great drive-in type. Serena, Johnny Legend \$25. The Bride's Initiation - At Count Dracula's castle! \$25. Pastries - Uschi Digard \$25. White Fire - Set at ski lodge \$25. Lust Inferno - Predates the Bakker and Swaggart scandals \$29. Thoroughly Amorous Amy - Swinging 70's housewife. Tracy O'Neil \$25. Summertime Blue - Samantha Fox, Serena \$25. Tomatoes - First X to achieve popularity. Complete 70 min. version. 1968 \$25. Afternoon Tease - Call girls. Sandy Carey \$25. The Taking of Christina - Great exploitation type from the Defiance gang. Rape theme. Based on a true story \$29. Behind the Green Door - Marilyn Chambers. 1972 \$29. Lipps and McCain - Sex western \$19. Little Orphan Sammy - Jennifer Welles. Humorous \$19. HoneyPie - Jennifer Welles \$25. Cafe Flesh - Cult classic \$29. Long Jeannie Silver - Most unorthodox \$25. Babyface - Super Alex DeRenzny. Cuddles Malone. 105 min. \$39. Oh! Those Nurses - Lysa Thatcher \$25. High School Memories - Annette Haven \$25. Pretty Peaches - Desiree Costeau's best. Amazing enema scene \$35. Taboo - Key Parker \$25. X-Rated Cartoons - Clever \$25. The Devil in Miss Jones - Original classic \$25. The Devil in Miss Jones 2 - Bizarre sequel \$25. Anyone But My Husband - C.J. Laing \$25. Naked Came the Stranger - Radley Metzger \$29. Treasure Box - Nancy Hoffman \$25. Mating Season - Summer campout \$19. Defiance - Great exploitation type with Jean Jennings \$35. Christy - One of the best of the early NYC's. Little Annie Christian. 1972 \$29. Teenage Fantasies II - Rene Bond \$19. Euro Loops of the 70's - This is a film transfer and does not come in a picture box. 120 min. \$25. Alice in Wonderland - Kristine DeBell \$29. Memories Within Miss Aggie - Spinster reflects on missed opportunities \$19. Secret Desire - 70's B&W sickie. No picture box \$19. The Trouble With Young Stuff - Christine Williams. 111 min. \$19. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Real People - Similar to Little Showoffs \$19. The Kinky Ladies of Bourbon Street - Supernatural them. French, retitled \$25. I Want What I See - Euro swingers \$19. The Budding of Brie - From waitress to movie star \$25. Girl Busters - Rape + transsexual \$29. Hot Oven - Delivery boy delivers \$19. Playgirls of Munich - 1973 \$19. Bighouse Babes - Set in women's prison. Retitle \$19. Sexual State - College cheerleaders \$19. The Bite - Takeoff on The Sting \$19. Turbo Sex (Snow Honey) - Rhonda Jo Petty, Seka \$19. The Devil's Playground - Sleazy appeal \$29. China Lust - Linda Wong \$19. Star Virgin - Kari Klark \$19. Dark Dreams - Tina Russell \$19. Erotic Animation Festival - Plus live short feature. Well done \$19.

Bonus Order \$50 or more from this ad and you may choose a free audio tape of Dylan, Hendrix, Springsteen, The Clash, Neil Young, The Beatles, Otis Redding, Rolling Stones, The Ramones, Allman Brothers, Cream, Jethro Tull or a Rudy Ray Moore comedy cassette.

Bonus #2 Order \$100 or more from this ad and you may choose either Deadbeat at Dawn or Schoolgirls...Growing Up as a free video. Rather than select two overstocked dogs as a video bonus I've chosen two titles that are essential viewing in their respective genres. They're a bargain at the regular price! Orders over \$200 may select both.

Wanted I'm currently buying X-rated titles that were released in the late 70's and early-mid 80's that have since been discontinued or edited. Beta is fine as well as VHS. Please send list of titles with prices.

Since I have some space left I'll use it to review several of the X-rated titles found in this ad to give you a better idea of the content. Hot Circuit - Series of interwoven vignettes done in a humorous and often plotless way. Characters include a goofy salesmen, babysitters and a woodcutter. Lust Inferno - Predating the Bakker and Swaggart scandals by four years is this story of the charlatan Rev. Jerry. He uses part of the proceeds from his revival meeting collections to frequent hookers who tolerate his sadistic tendencies. He is willing to pay extra for ever younger partners. William Margold is the degenerate preacher. The Devil's Playground - A sleazy looking Lucifer uses his wiles to lure high school girls to have sex. Features the most voluptuous and attractive young black girl you're likely to see in an adult movie. Tangerine - Wealthy Tangerine is always entertaining at her mansion. While her guests engage in open relations her three daughters are doing some entertaining of their own. Nice role for Juliet Anderson (Aunt Peg) as a spinster who turns into a swinger. Virgin Dreams - Beautiful teenage blonde girl is so repressed she becomes ill and hallucinates about sex. Her mother, father and boyfriend attempt to encourage her. Jean Jennings. 1974. Dark Dreams - Honeymoon couple end up at secluded mansion when their car breaks down. They discover the house is occupied by a witchcraft cult who initiates them into their sex games. Tina Russell, Harry Reems. Little Showoffs - The filmmakers put out a call for non-professionals who wanted to act out their fantasies on screen. A dozen or so were chosen and their segments are highlighted by brief interviews. Themes include a girl who wants to be picked up by a biker, incest, a virgin in a convent and a teacher/student union. Pretty Peaches - Statusque Desiree Costeau is an innocent who is introduced to a wild array of activity from bondage before a club audience to an unbelievable enema administered by her uncle. Dear Pam - The Citizens for Decency and Morality plan to honor columnist Pam Slander for her very moral advice. They discover too late that Pam is one of the horniest women in town. Ridiculously funny situations and dialogues with music to match. Private Pleasures of a Woman - Seven women describe erotic experiences. One recounts being seduced by the maid as a girl. An older woman has sex with her daughter's boyfriend. A secretary feigns unconsciousness to arouse her boss. And in the funniest segment a girl describes her dildo collection, which she's named after various stars. You get to see her done by 'Travolta' in the back seat of a cab! A Man with a Maid (The Naughty Victorians) - Patterned after the Victorian novel which espoused the joys of B&W. Applicants for the position of handmaid find themselves in handcuffs and various apparatus before they've even had tea. The master and mistress of the house then show what will be expected of them in the way of duties. Hot and kinky without being sadistic. 1975. Miss September - A wealthy older man offers a private eye \$50,000 if he can track down the girl in a pinup he's become obsessed with. The PI discovers that she went from model to adult film actress to high class hooker. The stories he hears cause him to become increasingly intrigued by her himself. When he finally finds her he has to decide whether to run off with her or collect the \$50's. Tina Russell. 1973.

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WHAT'S THE SECRET??

WAIT! We'll tell you in a minute...first a little about our TWO NEW RELEASES: "GHOSTPAINTER" - A famous painter hires a young woman to paint and photograph his nude models because he can no longer create himself. Burnt out from alcohol and society he plans to fake his own death so he can become even more of a legend. The woman tries to break free of his grip and move on. He threatens her, warning she must help with the plan. The results go very wrong in the chilling climax. A provocative, spicy thriller where everything is not as it seems.



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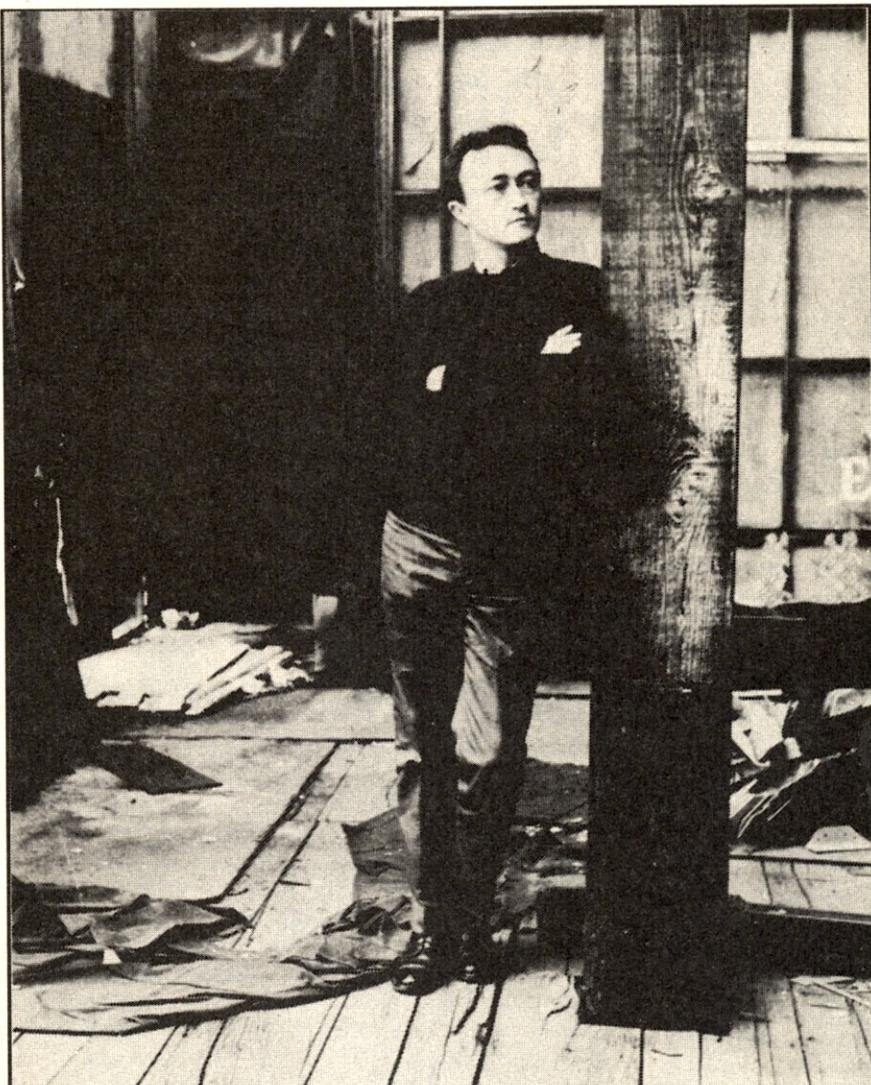
**HOST
PAINTER**

WHO SLEW CURTIS HARRINGTON ?

Interview by
Marc Madenwald

Curtis Harrington was born in Los Angeles in 1928, the son of an attorney. The family moved to a "small town near Palm Springs" when he was 8. Harrington was a young fan of horror movies, Poe stories and the *Weird Tales* pulp magazine, who made his first short 8mm film at the age of 14. "I got my parents to buy me an 8-mm camera and I started just shooting pictures here and there. That was my first effort to shoot a coherent film. In "The Film Till Now," the book by Paul Rotha, there is a still from the French "Fall Of The House Of Usher," the silent version called *LA CHUTE DE LA MAISON USHER* by John Epstein. That intrigued me and I guess I just wanted to do my own version of it. Of course it was very crude. I shot in 8mm, and the unfortunate thing about it was that it was during the war already (1942) and I had a very hard time obtaining half way decent film stock. So the stock it we shot on was already very poor. Otherwise it might have looked good."

Harrington later attended UCLA. Other short films were made, many not completed. "Maya Deren's work had a great influence on me, and also her book "An Anagram Of Ideas On Art." I started a correspondence with Maya. Her work was a source of great inspiration for me. I saw Hollywood films. But there didn't seem to be a relationship to me between what I was trying to do and what commercial films were doing. I was trying to create the cinematic equivalence of lyric poetry. I do consider *FRAGMENT OF SEEKING* (46) to be my first fully



realized film, although it, of course, had technical flaws." The 16mm project was shot by Gregory Markopoulos and Harrington stars as a young man who embraces a woman who turns into a skeleton. *DANGEROUS HOUSES* (52) was made in bombed out ruins in England and *THE ASSIGNATION* (53), named after a Poe story, was made in color in Venice, Italy. "The film to me has the ambiance of the Poe story, but of course it's not like the Poe story at all." Harrington's short experimental films are unknown now except to some film students, although some of them have shown up in revival theatres (like Munich's Werkstat Kino). Film critic Arthur Knight called each of Harrington's "three" films "intense and

SENSUAL ECSTASY becomes SUPERNATURAL TERROR!



*A Unique Experience in the
Weird and Terrifying!*

Night TIDE

Starring
DENNIS HOPPER with
LINDA LAWSON · LINDA ANDERS · GAVIN MUR

Produced by ARAM KANTARIAN · Written and Directed by CURTIS HARRINGTON
An AMERICAN INTERNATIONAL Release · A FILM GROUP Presentation

somehow poignant" and called him "one of the most interesting young experimentalists in this country."

Harrington was also involved with two Kenneth Anger films, now on tape. He photographed PUCE MOMENT (53), a 6 minute color film. "I guess that was when I got back from Europe. I did photograph it, but that's not much of a credit. Kenneth really did it all. I was sort of there, you know, pushing the button. Anger's 38 minute color INAUGURATION OF THE PLEASURE DOME (54) features Harrington as a somnambulist. "I did that as a take off from CABINET OF DR. CALIGARI. The film also features a pharaoh, a monster, a bird cage on a ladies head, hallucinations, an orgy and a clip from PUCE MOMENT. WORMWOOD STAR (56), Harrington's final experimental short, was in color. It features artist Cameron (Parsons) who was also in INAUGURATION. "It's kind of an homage to Cameron's art. It's really an art film. The paintings weren't created for the film. We used them as the primary material for the film, and then in some sort of fit..., or something, she destroyed all that work."

"I happen to be one of those people who always wanted to make feature films from the beginning. Unlike Maya Deren, who had no interest at all. It just seemed a natural progression to me. I made the short films to

show that I could make films, but at the same time, I realized that Hollywood people would not understand them or appreciate them. The way I made the transaction was in a very specific way. When I came back from Europe in 1953, I contacted the producer/director Albert Levin. Albert Levin was a major MGM executive who by that time had directed some of his own films. The most famous of these films was called THE PICTURE OF DORIAN GRAY. I knew from my social contacts that Albert Levin collected surrealist art. For this reason, I felt he was the only executive figure in Hollywood who would understand my work. He invited me over to his office at MGM. He is the one who helped me get my job with Jerry Wald, because, he indeed, did admire my films. He felt I was very talented."

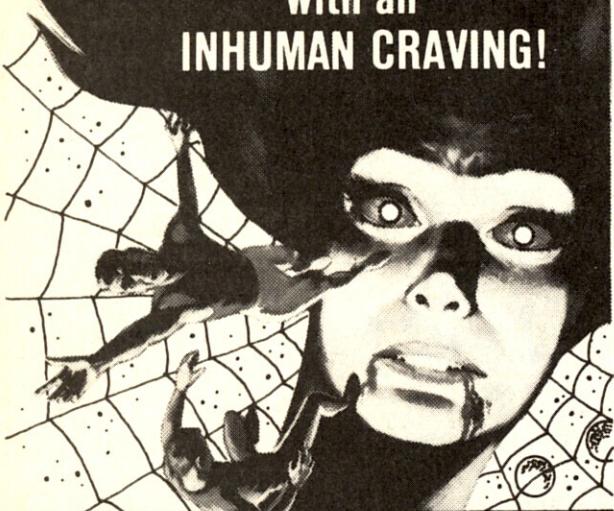
"When I got my first job as Jerry Wald's assistant it was with Columbia Pictures. The first two films I worked on were THE HARDER THEY FALL (56) with Humphrey Bogart and THE EDDIE DUCHIN STORY (56) with Tyrone Power and Kim Novak. Then we moved and Jerry took me with him to Twentieth Century Fox. And that's where we developed PEYTON PLACE (57). This culminated with me getting associate producer credit on a Don Siegel film, HOUND-DOG MAN (60) and RETURN TO PEYTON PLACE (61), which I really conceived the original story for, although I don't get credit." HOUND-DOG MAN starred 16 year old first time actor Fabian in an attempt to "replace" Elvis (who had just gone into the army). The period film co-starred Carol Lynley, and Stuart Whitman. Publicity stressed that Fabian even wore some of the same clothes that Elvis did in his debut, LOVE ME TENDER. RETURN TO PEYTON PLACE was a sequel directed by Mel Ferrer. It starred Carol Lynley and Jeff Chandler.

Another Wald production was the musical MARDI GRAS (58) with Pat Boone. "There again, I came up with the story and did get the credit. That was, I think, the last film directed by Edmund



Dennis Hopper in NIGHT TIDE

HIDEOUS BEYOND BELIEF...
with an
INHUMAN CRAVING!



AMERICAN INTERNATIONALS

QUEEN OF BLOOD

PATHECOLOR

STARRING JOHN SAXON · BASIL RATHBONE · JUDI MEREDITH

CO STARRING DENNIS HOPPER · Written and Directed by CURTIS HARRINGTON · Produced by GEORGE EDWARDS

Goulding, who in his day had been a wonderful Hollywood director. You know, he directed *GRAND HOTEL*." It's notable that Harrington was an aficionado of Josef Von Sternberg, a director he wrote and lectured about. In previous interviews, Harrington called director James Whale (*BRIDE OF FRANKENSTEIN*) his friend and "mentor." Whale died in 1957, forgotten after not having worked for many years. Harrington later helped save and preserve Whale's *OLD DARK HOUSE*. And while Harrington was meeting and working with Hollywood legends, his (now former) friend Kenneth Anger was busy showing the ugly side of stardom in his controversial "Hollywood Babylon" book, first published in France in 59.

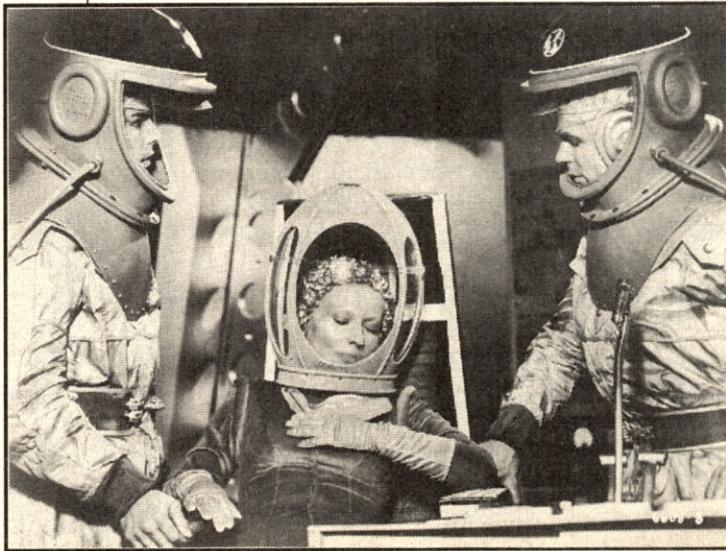
NIGHT TIDE is now considered a cult movie. Harrington also wrote the script which borrows from Val Lewton's *CAT PEOPLE* and added a Poe quote at the end. "I think the film is compromised by its extremely low budget ("approximately \$75,000") and less than perfect casting in some of the smaller parts. But within all the great limitations I had, I

John Saxon and Florence Marly, *THE QUEEN OF BLOOD*.

think it turned out fairly well." Dennis Hopper plays Johnny Drake, a quiet sailor who falls for Mora (Linda Lawson), a (real?) mermaid at a boardwalk sideshow who may kill her lovers. "The reason Dennis Hopper agreed to do *NIGHT TIDE* is because he had come to a special screening of my short films and he liked them. When I had completed the script, I gave it to him. He wanted to work with me because he liked my films." Hopper was basically blacklisted in Hollywood at the time. His next film appearance was much more underground – in *TARZAN AND JANE REGAINED* SORT OF by Andy Warhol.

NIGHT TIDE was shot non-union (in Venice, Santa Monica and Malibu) by David Crosby's father Floyd. The music is by David Raskin (*LAURA*). With Gavin Muir as Captain Murdock, Marjorie Eaton as a fortune teller, Cameron as the mystery woman in black and Luana Anders as the nice girl running the merry-go-round. Anders, who was soon to be in Coppola's *DEMENTIA 13*, was later in *THE TRIP* and *EASY RIDER* with Hopper. She, Hopper and Bruno Ve Sota (who has a walk-on in *NIGHT TIDE* and worked behind the scenes) were or later became directors themselves. Anders daughter is director Allison Anders (*GAS*, *FOOD*, *LODGING*). Harrington's first feature as director almost wasn't released. It was made in 1960 and first shown (at the Venice Film Festival) in 61. Roger Corman's Filmgroup finally released *NIGHT TIDE* two years later through AIP on a bill with *BATTLE BEYOND THE SUN*, a movie Coppola and Jack Hill created with Soviet sci-fi footage Corman had purchased. Apparently, Corman had agreed to pay money owed to the Pathe lab by the producers (Virgo Productions) in exchange for the right to release *NIGHT TIDE*. Several different ad campaigns were created to try and sell the haunting non-exploitive feature.

"Then I did my last film as associate producer, which I also supervised the completion of, after Jerry



Wald's death. *THE STRIPPER* (63) with Joanne Woodward. The film was already shot, but he died at some point during the post production phase, so I sort of supervised the completion of it. Darryl Zanuck was then managing the studio again at the particular point, so Zanuck had quite a bit of input on the final cut. So it's not director Franklin Schaffner's cut. It was his first feature film as director and he was very upset about what Mr. Zanuck did to the film. Among other things, he cut out a major scene that I thought was a brilliant scene and very important to the plot. It was an attempted suicide scene and Zanuck thought it was distasteful so he cut it out. The film doesn't make too much sense without it." In 64, Film Culture printed a feature article on Harrington, who was still considered an "underground" director. *THE FOUR ELEMENTS* was a short (10 min.) educational film made for the U. S. Information Agency. "I tried to make a kind of poetic documentary, the theme of which was productivity in general. I based it on the concept of the four elements and how the earth, air, fire and water are the basic elements of productivity. It's edited to a Vivaldi harpsichord concerto. It's a nice little film, I'm very proud of it."

PLANET OF BLOOD (or *QUEEN OF BLOOD*) was produced by Film Group and released by AIP. It's one of several films that obviously inspired *ALIEN*. "Roger Corman asked me to do that



James Caan and Katherine Ross in *GAMES* (all photos)



film because it makes use of some footage of a Soviet science fiction film (*MESHTE NASTRESHU* or "A Dream Comes True" - 63). All the outer space footage and the scenes on the planet Mars are from a Soviet space film that Roger Corman acquired the rights to. He wanted me to write a completely new framing story to use all the technical footage of a rocket flying through outer space, landing on another planet and all that. I then proceeded to write a script and created the idea of an outer space vampire-like creature." Florence Marly is very effective as Marla, the silent, green-skinned alien vampire woman. Top billed Basil Rathbone as Dr. Faraday stays on

Earth and the doomed crew includes John Saxon, Dennis Hopper (in his first featured role in a real movie since *NIGHT TIDE*) and Judy Meredith. Forry Ackerman, who appears as a scientist is also a friend of Kenneth Anger. He often promoted the Czech born Florence Marly in his Famous Monsters magazine. Stephanie Rothman was the associate producer. AIP billed *QUEEN OF BLOOD* with Jack Hill's *BLOOD BATH*, a great package, billed as "A New High In Blood-Chilling Horror!" It and most of Harrington's later features were produced by George Edwards (who died just last year).

VOYAGE TO A PREHISTORIC PLANET used more Soviet footage and Rathbone again, this time as Prof. Hartman. Rathbone's scenes

were shot back to back in two days with the similar ones for *QUEEN OF BLOOD*. Harrington worked as "John Sebastian" and the results went direct to TV. Stephanie Rothman was the associate producer again. "That was not even a film. Roger Corman had two Soviet films that he bought rights to. One was called *PLANETA BUR* (or "Planet Of Storms" - 59), translated from Russian. It had to do with a couple of people orbiting the planet Venus. So, I had, instead of the Soviet actors, Faith Domergue orbiting the planet Venus. Then all the scenes with the Russians were dubbed in English. She was in touch with Basil Rathbone who was supposedly on a moon station. That's all I shot. I shot about a day or two with her as she was in that ship orbiting around planet Venus. All the rest of it was just dubbed stuff. Oddly enough, that film became still another version of *PLANET OF STORMS*, by Peter Bogdanovich called something like "The Planet of Lost Women." I can't remember. Roger really got his money's worth." *VOYAGE TO THE PLANET OF PREHISTORIC WOMEN* (66) was the title. That's the one with Mamie Van Doren wearing clam shells.

THE LEGEND OF JESSE JAMES was a one

season ABC series starring Christopher Jones (*WILD IN THE STREETS*) and Allen Case. Don Siegel was the producer and Harrington directed two episodes. "Up to that point, I had been working on very low budget stuff with a very tight schedule. I couldn't really complain about the TV schedule. They were half hour shows, shot in three days, which wasn't too easy. They've probably gone into kind of limbo, because they were shot in black and white. They don't really have any currency for re-release as a series on television. That was a big stepping stone to do my first feature for a major studio."

GAMES (67) from Universal was an effective thriller with James Caan and Katherine Ross as bored NYC art collectors who become involved with murder. Harrington wrote the story with producer George Edwards. Simone Signoret (*DIABOLIQUE*) is the cosmetics saleswoman (and medium) who drops by one day. Harrington once said that the couple was based on Dennis Hopper and his wife. "Only in the sense that the house was based on the house that Dennis and Brooke Hayward lived in and that they collected pop. They were a rich couple where the wife was richer than the husband who

CURTIS HARRINGTON filmography

Experimental shorts: *FALL OF THE HOUSE OF USHER* (1942), *CRESCENDO* (42), *RENASCENCE* (44), *FRAGMENT OF SEEKING* (46), *PICNIC* (48), *ON THE EDGE* (49), *DANGEROUS HOUSES* (52), *THE ASSIGNATION* (53).

As director unless noted.

- 53 **PUCE MOMENT** (cine.) (Mystic Fire - Kenneth Anger Vol. 1).
- 54 **INAUGURATION OF THE PLEASURE DOME** (act) (Mystic Fire- Anger Vol. 2)
- 56 **WORMWOOD STAR** (short)
- 56 **THE EDDIE DUCHIN STORY** (Col.) - assistant to producer
- 56 **THE HARDER THEY FALL** (Col.) ass't. to producer
- 57 **PEYTON PLACE** (Fox) ass't. to producer
- 58 **THE LONG HOT SUMMER** (Col.) ass't. to producer
- 58 **MARDI GRAS** ass't. to producer, from his story
- 60 **HOUND DOG MAN** - Associate Producer
- 60 **NIGHT TIDE** (Sinister) D/S (released in 63)
- 61 **RETURN TO PEYTON PLACE** (Fox)
- 61 **Associate P**
- 63 **THE STRIPPER** (Fox) Associate P
- 65 **THE FOUR ELEMENTS** (short)
- 66 **PLANET OF BLOOD** (Star Classics) (*QUEEN OF BLOOD*) D/S

VOYAGE TO A PREHISTORIC PLANET

- (Something Weird)
- LEGEND OF JESSE JAMES (ABC series- D two episodes)
- 67 **GAMES**
- 70 **HOW AWFUL ABOUT ALLAN** (Edde)
- 71 **WHAT'S THE MATTER WITH HELEN?** (MGM)
- 71 **WHO SLEW AUNTIE ROO?** (UK) (Vestron)
- 73 **THE KILLING KIND** (American)
- 73 **THE CAT CREATURE**
- 74 **KILLER BEES**
- 75 **THE DEAD DON'T DIE** (Goodtimes)
- 75 **BARETTA** (ABC series, two episodes)
- 75 **TALES OF THE UNEXPECTED** (NBC anthology, episode),
- 77 **RUBY** (United)
- 77 **LOGAN'S RUN** (CBS series, episode)
- 77 **LUCAN** (ABC series, episode)
- 77 **CHARLIE'S ANGELS** (ABC series, episode)
- 78 **DEVIL DOG: THE HOUND FROM HELL** (Vestron)
- 78 **VEGAS** (ABC series, episode)
- 81 **DARKROOM** (ABC anthology, episode)
- 84 **GLITTER** (ABC series, episode)
- 84 **MATA HARI** (MGM)
- 86 **THE TWILIGHT ZONE** (CBS anthology, episode)

And directed episodes of *DYNASTY*, *THE COLBYS* and *HOTEL* (all ABC)



collects pop artifacts. That's the limit of the inspiration." With Don Stroud, Kent Smith, Estelle Winwood, Ian Wolfe, Florence Marly and Luana Anders plus a clip from DRACULA. The body hidden in a sculpture idea goes back to Corman's BUCKET OF BLOOD. GAMES was shot by William Fraker.

HOW AWFUL ABOUT ALLAN (70) was an ABC, Aaron Spelling production. "George Edwards and I did that together. It was from a novel by Henry Farrell who wrote WHAT EVER HAPPENED TO BABY JANE? And this gave me an opportunity to work with Anthony Perkins and Julie Harris. I loved working with both of them, they're such professionals. But you always feel this limitation when you're working for television. I don't feel that anything I've done for television approaches in any way my feature film work. Even my low budget features are better. I think there is a heavy overload of conventionality on television. They want things to be conventional. Generally speaking, television is a sea of vast mediocrity. It's always been my theory, a monstrous theory of mine, that people in charge of television want the shows to be mediocre. So that by contrast the commercials will be so startling that they will wake you up and make you intensely interested and then you can go back to this half sleep as you watch the dull show. The commercials are generally much better than the shows." Farrell also wrote the teleplay for ALLAN. Perkins, as a partially blind mental patient is released from a hospital to stay with his psychotic sister (Julie Harris). Kent Smith, Joan Hackett and Robert H. Harris were also in the cast.

WHAT'S THE MATTER WITH HELEN? (71), from United Artists was another written by Farrell with murder and plot twists. It was originally titled "Best Of Friends" and has some themes (and characters) in common with DAY OF THE

LOCUST (filmed several years later). "Debbie Reynolds is a consummate professional and a delightful human being. It was a great joy to work with her. Shelley Winters has a reputation for being difficult. She can be difficult and she was at times. But, as you know, I did another picture after that with her." Reynolds and Winters (as Helen) are midwestern mothers of Leopold and Loeb type killers who move to Hollywood in the depression era 30s (a marquee advertises THE BLACK CAT) and open a dancing school for would be Shirley Temples. Reynold's tries to look like Jean Harlow and Winters starts following the radio evangelist Sister Alma (Agnes Moorehead). It was all considered shocking at the time because of Reynolds wholesome reputation. It would have been more shocking if it hadn't been cut for a GP rating. With Dennis Weaver, Pamelyn Ferdin, Timothy Carey (as a tramp), Yvette Vickers, Logan Ramsey, Harry Dean Stanton and Fatty Arbuckle's son. The cinematography is by Lucien Ballard.

At one point Harrington was to make WUTHERING HEIGHTS for AIP in England, but Robert Fuest got the job. WHO SLEW AUNTIE ROO? was offered by AIP instead. "I called it WHOEVER SLEW AUNTIE ROO? and that's the British title. Because I wanted it to have that kind of lilt. You know it's not 'What Happened To Baby Jane?,' it's WHATEVER HAPPENED TO BABY JANE? So, in the same sense, I wanted WHOEVER SLEW AUNTIE ROO?, not WHO SLEW AUNTIE ROO? But Sam Arkoff gave it the (other) title. The working title was "The Gingerbread House." We had to give that up because there was a Neil Simon play (with a similar name), but that was the best name for it." Shelley Winters starred again, as an American widow in England in the 20s. She keeps the mummified corpse of her daughter around and





RUBY - Stuart Whitman at the drive-in.

kidnaps little Chloe Franks. Mark Lester is the brother who thinks she's the witch from "Hansel And Gretel." The great support cast includes Ralph Richardson as a phony medium, Lionel Jeffries, Hugh Griffith and Michael Gothard.

The disturbing *THE KILLING KIND* (PV #2) was next. "It had no distribution. What happened was that the film was financed independently by a couple of guys from Texas who knew nothing about the film business. George Edwards and I just made the film for them, although it was our project, they financed it. These guys from Texas gave the distribution rights to a man in Los Angeles who had a small but successful commercial company - making commercials. He had no distribution company. He had nothing at all. It had no publicity, no nothing. It was just thrown out there in a few states, mostly in the South. The film has virtually never been seen." CBS was going to air it, but after cutting out so much that it didn't make any sense, they refused. There was a video release. "Yes, but it's pirated, you know. I have no control over it because the film is still owned by the gentleman in Texas. He doesn't care if somebody pirates it. It's very distressing to me." John Savage stars as a disturbed young man, released from prison for a rape he didn't commit. He hates women, including his overbearing mother (Ann Southern) and many murders occur. With Ruth Roman, Cindy Williams, Sue Bernard (*FASTER PUSSYCAT...*) plus Luana Anders (in her 3rd Harrington feature) and Marjorie Eaton (also in *NIGHT TIDE*).

THE CAT CREATURE (73) was written by

Robert Bloch. "The networks have this thing called TV Q ratings. That means that you are a star who has recently been in a highly rated TV show. So in that case, this is the part of an exotic girl who turns out to be the reincarnation of a very beautiful and sexy Egyptian princess. The network (ABC) said 'Use Patty Duke.' I'm serious. That's the way they think. I mean there's just no operative intelligence at all. Even my producer

Douglas Cramer thought it was ludicrous. But we ended up with someone almost as ridiculous, Meredith Baxter, the all-American girl. This was almost as ludicrous because she was blonde, blue eyed and the girl next door type. However, at least she was pretty and she was able to wear green contact lenses. The great thing about that film is that I was responsible for giving the first major part back to the wonderful actress Gale Sondergaard. For years, she'd been in political trouble for her leftist views. This was her first big comeback role. She was just the most beautiful and delightful human being. It was wonderful to work with her and have her in my film." David Hedison co-starred with Stuart Whitman, Kent Smith (from *THE CAT PEOPLE*), John Abbott, John Carradine, Keye Luke, Milton Parsons and Peter Lorre Jr. (an unrelated imposter).

KILLER BEES (74) starred 77 year old Gloria Swanson, who had retired in the 50s. "That was, I think, my best television movie. I really enjoyed doing it. It was such a joy to work with the fabulous and legendary Gloria Swanson. It was interesting, because the network wanted Bette Davis for the part. I knew Bette Davis. She called me and I'll never forget, she came on the phone and she didn't even say hello, she said, "I'm absolutely terrified! I can't do it, I won't do it, bees I go into shock if I'm stung by a bee. My doctor has warned me that I could be killed if I get stung by a bee!" So that's when we got Gloria Swanson, who was wonderful with bees. She loved the bees. You can tell that when you see the film. Swanson stars as Madame Van Bohnen, a matriarch of a California wine growing family who has a magical power over bees. Edward Albert, Kate Jackson, Craig

Stevens and Roger Davis were also in the ABC TV movie which was shot on location in the Napa Valley.

THE DEAD DON'T DIE (75) "was shot at Twentieth Century Fox studio. It was a Robert Bloch story. I think it was from one of his pulp magazine stories from the 30s, about a zombie master, this time a tribute to old zombie movies with a depression era dance marathon added. We got Ray Milland to play the zombie master. He plays this arch villain who at the climax of the film is creating an army of zombies to take over the world.

He had a speech of an insane megalomaniac at the climax. He did the speech and he did it well. He's a fine actor, but I wanted more. I kept saying, 'Can't you give me... you know... I mean, You're insane... you're trying to rule the world, Ray!' And he suddenly looked at me and he says, 'Curtis, I'm not Vincent Price.' George Hamilton co-starred with Linda Cristal plus old timers Joan Blondell, Ralph Meeker, Reggie Nalder, Milton Parsons (as an undertaker) and Yvette Vickers. It was cut by NBC, eliminating Milland's death by meat hook.

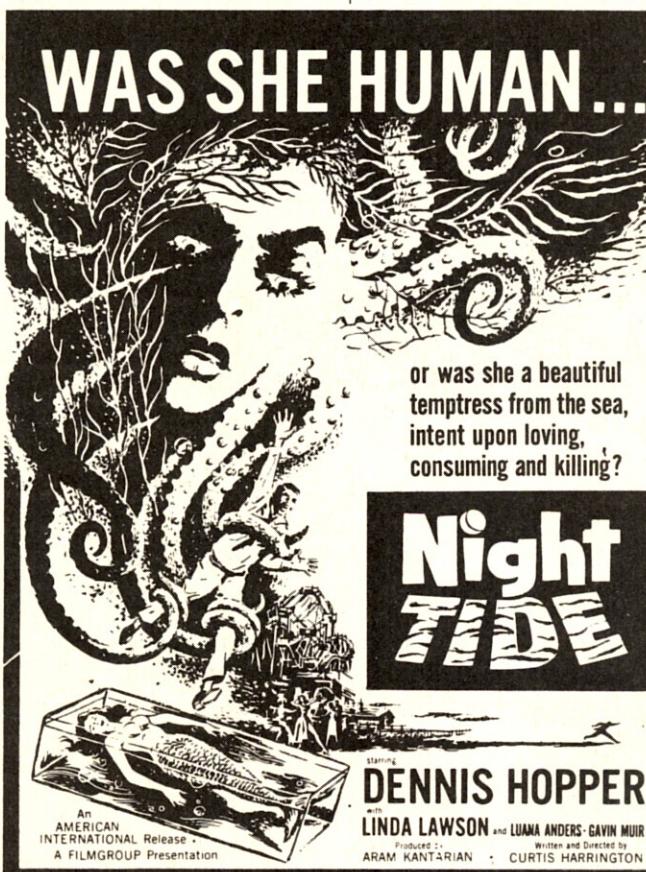
Harrington was supposed to direct the LEGEND OF LIZZIE BORDEN TV movie with Elizabeth Montgomery, which he helped develop, but another (Paul Wendkos) got the job. The Dimension release RUBY (77) was next. "The idiot producer, and he is an idiot and a monster, and the most evil man I've ever met - his name is Steve Krantz. He's married to the famous writer of trash fiction Judith Krantz. He produced the film and completely destroyed it. But at least the feature version wasn't too horrible. What happened was that he wanted to get a TV release of it. It had so much violence in it that to get through network standards and practices he had whole new scenes written and shot by another director (Stephanie Rothman was credited), scenes of unbelievable boredom. You can hardly sit through it, they're so dull. When I realized he was doing this, I went to the guild and said, 'I cannot possibly have my name on this TV version.' Then to pile insult on injury, instead of going back to the original version

he let the video people release the incredibly dull and boring TV version. Already this man had meddled terribly in the feature version, but at least the feature version didn't have somebody else's scenes in place of mine. My film had a series of violent scenes that were quite imaginative. There's nothing much left that I know of. The video release credits Harrington as "Alan Smithee." Piper Laurie, just after CARRIE stars as Ruby. Her daughter (Janit Baldwin) is possessed by a dead gangster. The setting is a drive in theatre, so people are killed by film, coke machine... ATTACK OF THE 50 FT. WOMAN (there's Yvette Vickers again!) is on the screen at one point. With Stuart Whitman and Roger Davis.

"After RUBY, I did quite a bit of television work. I directed episodes of BARETTA with Robert Blake. I directed a number of episodes of DYNASTY and THE COLBYS. And I directed a couple episodes of HOTEL. There is a certain pleasure in working with some of the people. I enjoyed working with Charlton Heston. It was a great thrill for me to work with Barbara Stanwyck on THE COLBYS. And it re-united me with Katherine Ross who had been in my film GAMES. All of these

things were for Aaron Spelling. I was sort of his favorite director for a while. Then all that came to an end, in fact all of the Aaron Spelling shows (eventually) went off the air." Harrington also did an episode of TALES OF THE UNEXPECTED with Ricky Nelson (!) as a baseball pitcher who becomes a killer after receiving an arm transplant.

The last of the TV movies, DEVIL DOG: THE HOUND FROM HELL (78) premiered on Halloween. "That was my least successful. In that case, it wasn't so much because of interference. It was a story that two of the climactic sequences, the final sequence and the one in the middle, were completely, for their effectiveness, dependent upon special effects. The producer was trying to keep the cost down, and he just miscalculated completely on how expensive the special effects would cost to be good. That means, the whole picture falls apart because the climactic sequences aren't there. They're just kind of a joke. It



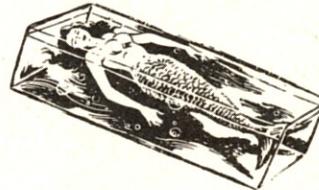
was a pretty silly script to begin with." Richard Crenna and Yvette Mimieux starred as suburban parents in the CBS movie and R. G. Armstrong, Victor Jory and Martine Beswick appear.

MATA HARI (84) was Harrington's last feature to date. "It's had a lot of praise in Europe, a lot of good reviews. The film was not released in theatres in the United States. It only played on cable. The American version is very truncated and cut up, because the erotic sequences were too much to get an R rating. Otherwise, it would have been the perfect NC-17. The producers assigned it to some hack editor and he just hacked away at the film until he got enough of the erotic stuff out of it, to get the rating. Then, since they obviously figured it was a Sylvia Kristel picture, it has to be sold as an erotic film. Since the subject matter is WWI, which young people in America seemed never to have heard of and since all the characters are European, they felt it had absolutely no relevance to the predominantly youthful American audience. It had no problem playing uncut anywhere in the world except in the Untied States, with the puritanical overlay which still lingers in this country." Christopher Cazenove and Oliver Tobias co-star in the Cannon production,

which was filmed in Hungary. It features topless swordfighting, opium smoking and nudity.

"Sylvia Kristel has married a French film producer. They told me they thought MATA HARI was the best film she had ever done and they very much wanted me to direct her in another film. We're planning a very interesting project to be filmed in Spain. Another project I'm working on is based on a novel by Abraham Merit, a writer of thrillers in the 1920s and 30s. He wrote a book that I've always wanted to make a picture of called 'Seven Footprints To Satan' (a 1929 version by Benjamin Christensen, is considered a "lost" film). It's a thriller, an extravagant thriller. I've been working with a young producer named Monte Christensen on that project. We're trying to get a deal for it, and at the moment it looks very promising.

Parts of Maddenwald's interview appeared in the Bard State College film journal, *Myopia*.



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Olivia Hussey and Clark on the set of *BLACK CHRISTMAS*

At first glimpse at this writer/director's wildly varied and uneven film career, and taking in the fact that popular critical opinion of Bob Clark's work runs the spectrum from "dismissive to mammothly contemptuous," this fear seems legitimate. But even when helming a dire corporate Hollywood programmer Clark almost always manages to stamp some of his skewed personality on the project, and his place in film history (*PSYCHOTRONIC* or otherwise) is assured for the following reasons: He made four of the most memorable low-budget horror films of the 70s, directed the best film treatment of *Sherlock Holmes*, and with *PORKY'S*, brought raunchy teen sex comedy out of the urban grindhouses and rural drive-in's of the 70s into the suburban malls of the 80s, for everyone to see.

Born in New Orleans in 1939, Clark had no intention as a youth of perusing a movie career. "I started as a writer. I wanted to be a writer from the earliest time

I can remember, 6 or 7 years old." Moving to Florida in his early teens, Bob wound up studying theater at The University of Miami. "It was a natural progression from college being an actor and writer to motion pictures." At U of MI's Rink Theater, he met future collaborator Alan Ormsby, whose varied career includes scripting the pre-teen hit *MY BODYGUARD*, the *CAT PEOPLE* remake, and writing a Scholastic Press children's how-to book on monster makeup. But work together for them was still years away.

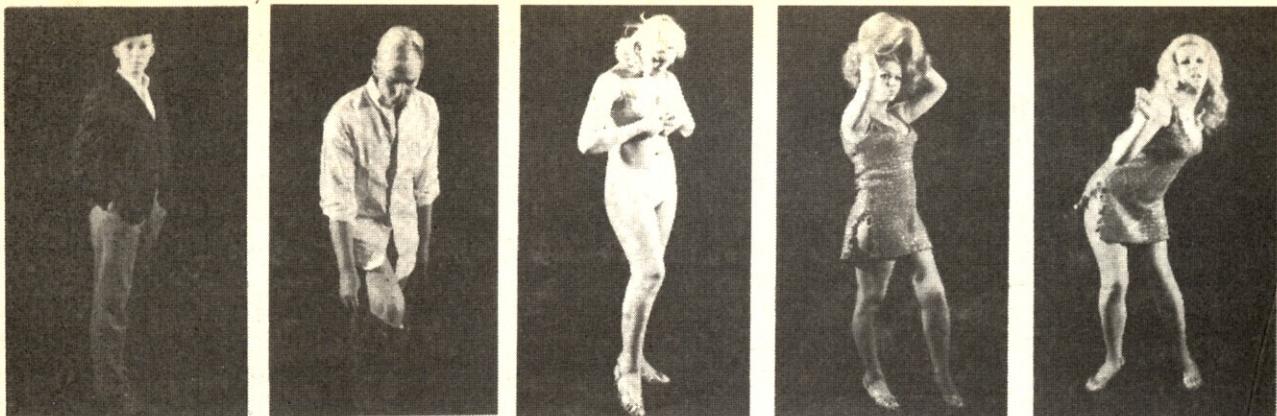
After college in 1964, Bob was directing a stage production of Arthur Miller's "A View From a Bridge" in Miami when was approached by Charlie Brunn, a "strange little man" who owned Lee High Acres, a manufactured community in the Everglades, and was bent on being a movie producer. "He came up to me and said "I'm doing a movie on Miami Beach and you're going to direct it. At that point I knew nothing about film-cutting, continuity, nothing. These people promised that they would teach me. When I got on the set they knew less than I did." The odd circumstances continued when he found out that

BOB CLARK

HORNY TEENS, SHERLOCK HOLMES & ZOMBIES!

Interview by Keith "Porky's" Bearden

"I have the greatest fear that the idea here with this article is to ridicule me."



this zero money production was to be called THE SHE MAN and starred a transvestite.

“The ‘She Man’ script idea was about a Korean war veteran who was a deserter and the way he hid out was to disguise himself as a woman. It wasn’t a comedy either, it tried to be a serious spy thriller.” Local townspeople were recruited as actors and filming commenced in the hydroponic greenhouse and funeral parlor of Lee High Acres, which served as soundstages. “It was a remarkably surreal experience, and the results, as you might expect under the circumstance, were incomprehensible. But for a 24 year old kid, it was an invaluable learning experience.” THE SHE MAN did get a minor release, and then quickly faded from sight.

Another film was made back to back with THE SHE MAN called THE EMPEROR’S NEW CLOTHES, an original comedy script by Bob based on the Hans Christian Andersen tale, set in modern times. Starring John Carradine in the title spot, and featuring 60s pop group Spanky & Our Gang (“Lazy Day”) as “roving musical troubadours,” it seems quite a promising step up but seemingly does not exist for us to judge. “The soundtrack got lost when we ran into problems with the backers. I don’t think the film does exist.” This back to back baptism by fire set the spark though, and theatrical aspirations were abandoned.

“For the next five years, I decided that film was what I wanted to do with my life. So I did every job in the industry imaginable.” In the 60s Florida was one of the most active hubs of low-budget filmmaking around, making a steady

stream of horror/rock n’ roll/biker/mondo drive-in fare and Bob worked steadily on more films than he can remember including some K. Gordon Murray films, including a stint as assistant director on Murray’s SHANTY TRAMP (PV #14), the exploitation interracial romance drama that was “quite the shocker” at its time of release.

“I learned the whole business waiting until I could make the first film I had any control of, which was CHILDREN SHOULDN’T PLAY WITH DEAD THINGS.” Shot in 35mm for \$50,000 in 5 days and 11 nights at the Miami Dade County Nursery in 1970, CHILDREN, besides having one of the coolest titles for a horror movie, is one of the most enjoyable of the no-budget early 70s horror fare released in the wake of NIGHT OF THE LIVING DEAD’s success. Co-screenwriter/ makeup artist

Alan Ormsby does triple duty in the starring role (in an amazing pair of vertically striped bell-bottom pants) as a overbearing, patronizing theater director taking his troupe out to an island graveyard for some black magic “games,” including attempts to revive the dead. While the horror comedy mix is stagy at times, the script is

obviously not by the usual cheapo movie bozos and the theater people archetypes (the joking fat guy, the emotional wreck, the flamers, the cynic, the stud, etc.) are fresh.

“CHILDREN was very much a home-grown project. The cast is made up largely of friends and students of my brother who was a professor at the University of Miami. The zombies are made up from doctors, lawyers and dentists from the area. We had the most elite group of cannibals of any film, I think. We were obviously inspired by NIGHT OF THE LIVING DEAD but we



CHILDREN SHOULDN'T PLAY WITH DEAD THINGS

thought our comic approach was unique. The performances are a little amateurish but it holds up. In retrospect I think I learned more on that movie than I would of on three conventional movies."

Informality led cast members in *CHILDREN* to refer to each other by their real names in the film. Contrary to what you might have read, T.V. Mikels had nothing to do with the film's making, but eventually did wind up distributing it through his Geneni company, and possibly receiving parts of the film's generous box office that Clark and Ormsby did not. At the time Bob was in the Screen Actors Guild as Benjamin Clark to avoid confusion with another actor with his name, and kept the pseudonym for his director credit.

The people who bought the Canadian rights to *CHILDREN* liked the film and what Clark and Ormsby had done for the money. They came up with \$235,000 for another project and Alan had a modern adaptation of the classic story "The Monkey's Paw" already written. Everyone liked the script and in late 1972 their 2nd project together started its three week shooting schedule in Brooksville, Florida.

"The original script title was *THE VETERAN*, but investors thought that might be too controversial." In the times when drive-ins and independent theaters flourished, low budget "B run" features would often be retitled and rereleased with different ad campaigns with the hopes of clicking with a better ad approach of hoodwinking audiences into seeing an old film again, or both. The film Alan wrote and Bob directed would be alternately known as *DEAD OF NIGHT*, *WHISPERS*, *NIGHT WALK*, and *THE NIGHT ANDY CAME HOME*, but became known to most as *DEATHDREAM*.



Ezra's mother. DERANGED

The result was a classic mix of realistic soap opera family drama with great horror shocks. When Andy (Richard Backus) is killed in Vietnam as the opening credits roll, we are introduced to his parents, a shallow, awkward patriarch and his high strung, overprotective

mother. Mom goes into shock and denial, believing her son is still alive and praying that he will come home soon. Her prayers are finally answered as Andy hitchhikes home: a confused, emotionally withdrawn corpse with a taste for blood, especially that of those who encouraged him to enlist. The film's climax has Andy's cover blown on a drive-in double date as blood begins to run from under his ever-present shades. And they all thought he was just acting strange because of the war. The underlying anti-'Nam theme is strong for a horror film, with Andy's idyllic middle class family and friends laughably pathetic in their attempts to relate or sympathize with his war trauma. At one point amidst the bloodshed, zombie Andy asks one of his victims, "I died for you! Why can't you return the favor?"

"Clearly we had a political idea in mind," Clark explains, "but we didn't want anyone to be able to say it was an obvious preachment. We wanted to stay within the horror movie conventions. But when you have a film where the hero/villain is a soldier who shoots blood like a dope fiend to keep himself alive it's obvious what the metaphor we're going for is. Americans at the time were oblivious of this, but it was the French who picked up on it right away, and the film made quite a splash over there." Again, Ormsby did the makeup, this time ably assisted by a young Tom Savini on his first professional film assignment. The film did well in France and Canada but only received a sporadic US release before being sold to TV, where it continues to surprise and delight insomnia, 3rd shifters and other late-night viewers. Star Backus did subsequent work in soap operas, but has since retired from the profession.



BLACK CHRISTMAS

Made in early 73 (before TEXAS CHAINSAW MASSACRE) and released by AIP, DERANGED is the most fact based film yet made based on the exploits of Wisconsin farmer/murderer/grave robber/cannibal Ed Gein. Roberts Blossom is alternately horrifying and hilarious as the shy and polite Ezra Cobb, "the butcher of Woodside," in this incredible truly twisted semi-comedy in which Ezra/Ed jokes about his killing and grave robbing with his neighbors (as Gein really did), has a seance with a horny widow, and rebuilds his rotting mother, who earlier describes women as "a lot of filthy, black-souled sluts with pus-filled sores...who carry more diseases than ticks!"

"DERANGED is Alan at his drollest, it's got some brilliant black, black comedy in it. But the end of the film is absolutely brutal, to the point where I was quite horrified personally." The film's climax, wherein our hero hunts down a young woman at length and then kills and disembowels her was originally going to be intercut with shots of a deer being gutted to establish the fact that Gein was a schizophrenic, who believed that the human meat he ate (and reportedly gave to his neighbors as Xmas presents) was venison. "We couldn't get a deer. We couldn't get one and we weren't willing to get someone to shoot one. We even tried to get one that had been hit by a car."

Without that device to soften the finale's disturbing tone, and the fact that the audience

winds up sympathizing, even liking the lead character, unsettled Bob enough to take his name off the credits. To avoid much confusion once and for all, Alan wrote the film and directed it with Clark regular, Jeff Gillen and Bob produced with Tom Karr, who has recently arranged for a welcome uncut video release of DERANGED (from Moore Video). The restored tape also includes ED GEIN: AMERICAN MANIAC, a 1981 documentary. The DERANGED cast is all Canadian except for

Blossom (PV #14). Once more, Ormsby employed the help of Tom Savini, this time getting his first solo makeup effects credit. Savini did some incredible work, much of it visible only in the uncut version. DERANGED (and D E A T H D R E A M) featured country music by Canadian singing legend Stompin' Tom Connors from Prince Edward Island. Gein, by the way, died in a minimum security health facility in 84.

SILENT NIGHT, EVIL NIGHT (more commonly known as BLACK CHRISTMAS) is perhaps Clark's most skillful work as a director during this period, combining the biggest laughs and some of the creepiest horror yet amid a realistically established college town atmosphere. Clark has always considered casting to be one of his most meticulous duties, often searching out classically trained actors or those with serious stage experience. "Sheer believability is my first criterion in casting. You are continually dealing with the importance of credibility in a horror film. Comedy, realistic character comedy, also needs very skilled people to pull it off and make it not



Watson (James Mason) and Sherlock Holmes (Christopher Plummer). MURDER BY DECREE

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seem burlesque. Horror and comedy are very much alike in that way. You're asking people to accept an outrageous situation as real. *BLACK CHRISTMAS* was the first film where I could cast on the basis of aesthetic need as opposed to who I could get for the money."

Made on twice the budget of *DERANGED*, and released by Warner Brothers, *BLACK CHRISTMAS* features Olivia Hussey (Zeffirelli's *ROMEO AND JULIET*), Margot Kidder, Keir Dullea, *SCTV*'s Andrea Martin (in a rare non-comedy role), death by shower curtain, death by glass unicorn, a foul-mouthed Santa, fellatio jokes, and Canadian actors who pronounce "out" as "ewt." Mrs. Mack (Marrianne Waldman) the hilarious alky house mother who hides booze in toilets, was originally going to be played by Bette Davis, and Edmond O'Brien was replaced in the police chief part by scare film perennial John Saxon. Viewed with historical perspective, this stylish stalk & slash has been imitated by countless inferior teens-in-danger "w h o - d o n e - i t s," including a plot device blatantly stolen by *WHEN A STRANGER CALLS*. As with many of his films, Bob did an uncredited script rewrite. "All the humor in the film, and in *MURDER BY DECREE*, is mine." For maximum effect, see the film during Xmas season at one of the few drive-ins where prints of the film amazingly show up almost 20 years later.

After *BLACK CHRISTMAS* came *BREAKING POINT* (20th Century), a big budget "WALKING TALL clone" starring Bo Svenson and Robert Culp that Bob describes as "the only film I had made up to that point I view as unsuccessful." Alas, to film critics of the day, contemptuous of horror and other "exploitation" fare, it was the only of his films at that time worth praising. Clark spent 1977 developing a script with a pre-HALLOWEEN John Carpenter about "a Tennessee mountain family that has a mutant inbred child." Like most development projects, it failed to congeal with the right backers.

Fictional 19th century detective Sherlock Holmes and real life 1800s psycho Jack the Ripper have been paired in film before, in 1956's *A STUDY IN TERROR* and in Paul Naschy's 71

effort *EL DESTRIPADOR DE LONDRES* (aka 7 MURDERS FOR SCOTLAND YARD), but these films had no part in the development of *MURDER BY DECREE*, originally called 'Saucy Jack Meets Sherlock Holmes'. "I had loved the old Basil Rathbone/Nigel Bruce Holmes and Watson films," he relays, "and was intrigued by the concept of them meeting Jack the Ripper. A book had just been written about the true identity of the Ripper that I had read a review of. And the film's concept was one my Canadian horror movie backers could easily grasp."

The script, based partially on the findings of a BBC docu-drama called *THE RIPPER FILE*, while fictional, was meticulous in its research, down to the names, places, and even the grape stem clue found at the scene of one of the actual slayings. *DECREE* offers up the theory that Big Bad Jack was not a random psycho but a government stoolie covering up the marital indiscretions of The Royal Family. The cover up also involves the Masons. For a budget under \$4 million, the Avco Embassy film had a perfect cast (Christopher Plummer & James Mason as H&W, plus Donald Sutherland, Geneviève Bujold, John Gielgud and Susan Clark – no relation), a tight script worthy of an A. Conan Doyle story, and careful design and direction. But it's the film's light touches (including flip treatment of Holmes' drug habit) that make it shine. Originally, Lawrence Olivier was set to play Watson with Peter O'Toole as Holmes. In interviews, James Mason said his portrayal of Watson was inspired by Gerald Ford!

After *MURDER BY DECREE* and *TRIBUTE* (20th Century), a 1980 adaptation of a stage play with Jack Lemmon (who was nominated for an Oscar), Robby Benson and Kim Cattrall, it is a logical assumption that Clark was an interesting, literate director who made *PORKY'S* (20th Century) solely for the money. "That's totally preposterous! *PORKY'S* is my life story! I had been trying to do *PORKY'S* for 10 years! It was the first screenplay I ever wrote and nobody wanted to do it. Everybody thought I was crazy and that it had no chance to succeed." Anyone who was in high school or college in the 80s is familiar with Pee Wee's penis chart, "Cherry



PORKY'S

Forever," the (ancient) gag of paging "Mike Hunt" over an intercom, Kim Cattrall as the woman turned on by the smell of men's locker rooms, and the infamous girl's shower dick-yanking scene. Even if you didn't see PORKY'S, surely you had heard about it. When discussing his much-imitated mega hit, Clark is decidedly intellectual.

"I was a seminal film, if you forgive the pun. It was the first film to tell it like it is - this is the way we grew up. The time was right to do an outrageous, totally frank exploration of our sexually hypocritical society. From the opening image of that sweet Patti Page song playing and the boy waking up with an erection, the audience said "ahh - we know what's going on," and went with us. 16 year old males are driven by their chemistry to

mate to an overwhelming degree, and we have this pretense that they are somehow not to fulfill that drive. That absurd situation makes comedy." Amazingly, as offensive as PORKY'S was to many at the time, the film had numerous sexually explicit and racially offensive scenes cut before release.

P o s t -

PORKY'S, things become less interesting. PORKY'S 2: THE NEXT DAY (co-written w/ Ormsby and Roger Swaybill) is a preachy and unfunny follow-up. (Clark was not involved with PORKY'S REVENGE). Other forgettable director-for-hire projects (most from 20th Century) ensued. RHINESTONE was the first of a series of unexplainable Sly Stallone "comedies" (OSCAR, STOP! OR MY MOM WILL SHOOT), this time co-written by Sly, co-starring Dolly Parton and based on a Glen Campbell song! TURK 182! was a "Capraesque" comedy shot all over NYC, starring Timothy Hutton plus Robert Culp, Darren McGavin and Kim Cattrall (in her third Clark feature). FROM THE HIP (DEG) features Judd Nelson as a lawyer defending William Hurt. Darren McGavin was also in the cast.



A CHRISTMAS STORY

But all of Clark's 80s misfires are redeemed by A CHRISTMAS STORY (MGM), a brilliant, note-perfect comedy based on a Jean Shepherd book about growing up in Minnesota. Mean, funny and nostalgic without being syrupy or false, it stars Darren McGavin (THE NIGHT STALKER) and Melinda Dillon (CLOSE ENCOUNTERS) as the parents of Peter Billingsley (Messy Marvin on HERSEY'S SYRUP ads), a boy who will stop at nothing to get his dream Xmas gift of a Red Ryder BB rifle. Filmed in Toronto & Cleveland, XMAS STORY has weird fantasy sequences, fake profanity, the words "clodhopper" and "hillbilly" and best of all, DERANGED co-director Jeff Gillen in a cameo as a dept. store Santa who squishes Billingsley's face with his boot. It was a rare idyllic project for Clark.

"Jean Shepherd and I had been working on trying to make that film since 69. That's my key. If I try to make a movie for 10 years eventually it'll get made and be good. It only got made as a trade off, because I refused to do anything else until it got made. People don't realize, in some

ways PORKY'S finished my career. I was never offered another serious project after that. It was also real hard getting good actors to work with me again." McGavin, who is hilarious as the clueless, excitable father, was an inspired bit of casting. "I wanted Darren all along. We must have seen every name actor in Hollywood. The studio just couldn't see him as a parent in a family comedy. He's still KOLCHAK to a lot of people. I won out by default."

A CHRISTMAS STORY had a limited run in theaters, but almost everyone has seen it on video or on TV where it now plays every pre-Christmas season. CHRISTMAS STORY 2: THE SUMMER STORIES is planned for shooting next year, with Clark again co-writing and directing.

In 87 Bob was set to realize another

longtime pet project with Alan Ormsby called NORTHEAST KINGDOM. "It was about a young boy who moves to New England and gets involved, seduced by these trolls, these horrible creatures who live in the woods. It was a metaphor for approaching adulthood, the teen angst/peer group kind of thing. It was a great script, a classical script. We were three weeks away from shooting when Avco Embassy ran out of money. It really should've been done." LOOSE CANNONS (Tri Star) was one of the most critically reviled films of 1990. The project stands as an interesting example of the machinations of a corporate Hollywood film. Bob is credited as

scriptwriter with Richard Matheson and his son R. Christian Matheson. "I never met them. I was given the script and asked to do a complete rewrite after the fact. I sent their agent an apology the day I got the job."

The film, about a brilliant but disturbed police detective (Dan Aykroyd) who exhibits multiple personalities under stress, is okay going until the painful "comedy" begins and Aykroyd starts doing TV and cartoon character voices. "It was a committee film. My contention all along was to have Dan do what he does best, eccentric but real characters, improvise. We shot that, and I thought it was brilliant, but the powers that be opted for him doing the Road Runner and the Cowardly Lion. The movie never survived that decision." Amazingly, LOOSE CANNONS' plot revolves around efforts to retrieve a gay porno film starring Hitler!

POPCORN, shot in Jamaica, was one of the few recent genre pieces to have a run in theaters and had some ideas later used in Joe Dante's MATINEE. Originally it

was to mark the return of the Clark/Ormsby terror team. "I was sorta the godfather of the project. I raised the money, put the project together. Alan wrote it and was to direct it but was unfortunately replaced and decided to take his name off the project." If POPCORN seems a bit ludicrous and contrived, it's because the film under Ormsby was to be very much a parody, but its inherent absurdity is mostly lost under replacement Mark Herrier's pedestrian direction. Centering around a B horror movie festival, a possessed film and a vengeful Anton Levay-like cult leader, the inspired fake old films (MOSQUITO!, THE

A M A Z I N G

ELECTRIFIED MAN) are the best part, and the only part of Ormsby's work not reshot. "The films within a film are wonderful, but it's hard to take the rest of the movie seriously. It's played too real, too dark, and the script just couldn't support that enough to make it believable. It didn't make sense." POPCORN does contain one truly great idea: a climactic scene with an audience full of horror movie fans being asked to decide a victim's fate in an on-stage murder they think is fake. Of course, they all urge the killer on.

Fans who bemoan Bob Clark's 80s career will be pleased by the parting words from the man himself. "After LOOSE CANNONS, I've decided that the few things I was offered to direct would only continue the deterioration of my career. Looking back, what's succeeded for me have been things I've developed myself, and low-budget. If I can survive, I'm not gonna work until I can do a film I

feel passionate about. Personally, I can't afford not to."

Thanks to Ian Johnston and Tom Karr.

PV



Jill Schoelen and Tom Villard. POPCORN



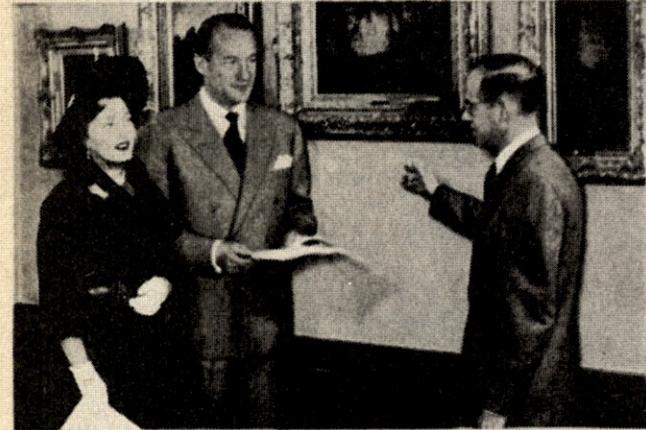
CHILDREN SHOULDN'T PLAY WITH DEAD THINGS

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FLORIDA

SOMETIMES AUNT MARTHA DOES DREADFUL THINGS (Active, 71) P/D/S Thomas Casey

Look for a copy of this Miami psycho movie obscurity. It's sure fire cult movie material! Scott Lawrence (aka Wayne Crawford) is Stanley, a coke snorting young guy with a painted hippy van who is wanted for murder back home in Baltimore (was Casey a John Waters fan!?). Stanley is overprotected by his jealous aunt Martha who is really his friend Paul (Abe Zwick). Stanley and Paul (seen in various stages of drag throughout the movie) stay in a suburban house and argue a lot but sleep together ("Come on Aunt Martha, let's ball!"). If you can picture a drugged Jonathan Richman as Stanley and Andy Kaufman as Martha you'll have an idea of how these guys look. An older junkie from Baltimore moves in ("Destiny and the Zodiac brought me") and blackmails them and, oh yeah, somebody kills women (who all seem attracted to Stanley). With flashbacks in negative, a good jazzy score and a visible microphone. A Who's Who of Florida exploitation worked on this sick but very funny bizarro movie. Harry Kerwin was production manager, the assistant director was Chris Martel (FLESH FEAST) and Thomas Wood aka William Kerwin (BLOOD FEAST) and Brad Grinter (BLOOD FREAK) play cops. Recommended!



SOMETIMES AUNT MARTHA...Wayne Crawford and Abe Zwick

DEVIL RIDER! (Video Search, 70) P/D/S Brad Grinter, P/S Charles G. Ward, S Carol McGowan

(MASTER'S REVENGE) Kathy, a young blonde (Sharon Mahon) leaves the beach with a biker gang ("Why not?" she says), smokes a "happiness bomb" and becomes their captive. Her mother hires a detective who finds her older alcoholic hooker sister, who proceeds to narrate a flashback about when bikers raped her. The middle aged detective then goes undercover (with a wig!) and Kathy's karate teacher boyfriend comes to the rescue before she becomes a "mama." The bikers wear ponchos and vests and the acting is laughable. With a cat fight to the death ("I think this chick is snuffed out!"), a snake's head bitten off and some brief nudity. The hippy/garage band seen playing is called "Heroes Of Cranberry Farm." It was made in Florida and the tape has Spanish subtitles. Grinter went on to make the incredibly bad BLOOD FREAK (72).

RUSSO

HEARTSTOPPER (Tempe, 89) D/S John Russo, P Charles A. Gelini

Kevin Kindlin stars as a physician who is hung as a vampire during the Revolutionary war at Fort Pitt and is resurrected in modern times. He confesses his story in flashback to a priest. He kills members of a multi-racial

gang with a razor (like in MARTIN) and falls for Lenora (Moon Zappa!). A descendant turns out to be a masked serial killer who wants to be a vampire. Tom Savini is a cop who has flashbacks, cries, and is shown pumping up. Savini also provided the FX (operation, autopsy scenes, an arm that grows back...). Also with Michael J. Pollard as an odd vampire expert. The constant time changes are disorienting and the sappy love themes are a bit much, but it's an interesting enough vampire movie. Russo based the Pittsburgh based project on his own novel, "The Awakening." The vocals are by Michael Weldon.

MIDNIGHT 2: SEX, DEATH AND VIDEOTAPE (Tempe, 93) D/S John Russo, P/ed. J. R. Bookwalter

Matthew Walsh stars as Abraham, a surviving member of the Satanist family from Russo's original feature. He narrates and walks around with a camcorder, taping his female victims, whom he kills during sex. One girl goes to a detective to find her missing friend. If you liked the original 1980 Pittsburgh feature (I did), a lot of it is here as flashbacks (including scenes with Lawrence Tierney). As a matter of fact, there are flashbacks inside of flashbacks. The new footage, which is disturbing and effective in spots, was taped in Akron, Ohio for "\$14,000." The most irritating part is the star constantly talking to the camera. That was a bad idea.

CANADA

TIME RUNNER (New Line, 92) D/S Michael Mazo, P/S John A. Curtis, S Chris Hyde, 3 (!) more..., P Lloyd Simandl

Mark Hamill (fire your agent!) goes back in time 30 years in a space pod and teams up with a scientist (Rae Dawn Chong) for car chases and shoot outs in present day Washington State as an evil guy with white hair tries to kill him. Brion James is the president of the future. The dull movie borrows several ideas from THE TERMINATOR. It was shot in Vancouver. The screener has an ad for THE PLAYER in the middle (!) of the tape.

THE PENTHOUSE (Turner, 89) D David Greene, S William Wood, Frank Defelita, P Harold Tichenor

Robin Givens is the star, but David Hewlett (PIN and SCANNERS II) is the reason to watch this. He's convincing as an obsessed, childish, suicidal killer psycho who escapes from a mental hospital and decides to hold the rich daughter (Givens) of a record exec (Robert Guillaume) hostage in her penthouse. He also booby traps the building with dynamite. It was filmed in Vancouver and the tape is "rated" M. Don't confuse with the 60s UK movie of the same name. Givens was better in RAGE IN HARLEM.

DEAD CERTAIN (Hemdale, '90) P/D/S Anders Palm, P Mark Cutforti

Anthony Quinn's dull son Francisco stars as a divorced, unshaven, sweaty cop (he uses hookers and junk) who is after a psycho killer. Brad Dourif, who lives in a big loft with banks of TV tuned to static, is the prime suspect. Karen Russell is the ex-wife. It has flashbacks, flash forwards and arty cinematography, but it's still boring. The music (by Charlie Mole) is good though. From Toronto.

HENNING SCHELLERUP

CONVICT'S WOMEN (Something Weird, 70) D Henning Schellerup, S Edward M. Kingfield, P C. Roger Hiller

(BUST OUT) A very wimpy Christian man takes his wife and four young women on a picnic. Rene Bond constantly sneaks off to run around naked in the woods and have sex with her boyfriend. In one scene she crosses a log bridge naked on her knees. Two killer escaped cons show up, say they're geologists and all the girls have sex in the woods with them. Later on, the wife is raped (in a ghost town), but likes it and the tied up Christian has to watch. This brainless movie has lots of pretty imaginative (very near porn) sex. Schellerup probably enjoyed making this more than his later hit - IN SEARCH OF HISTORIC JESUS (!).

BLACK ALLEY CATS (Something Weird, 72) D Henning Schellerup, S Joseph Drury, P John Munchkin

Some private school girls (two black, two white) want revenge for a rape attack by a gang. They take kung fu lessons, learn to shoot and wear masks and black cat logos on their jackets. The "Alley Cats" rob corrupt businessmen and make everyone at a rich people's party strip (including Uschi). They also attack and strip the new "Jamaican" at school in the showers. She doesn't mind much and soon joins them. Marsha Jordon plays a lesbian who seduces her student babysitter while her rapist doctor husband takes pictures. They are punished too of course. More social commentary by the director of BEYOND DEATH'S DOOR.

70s SEX

THE EROTIC ADVENTURES OF ZORRO (Something Weird, 1971) D William Allen Castleman, P/S David F. Friedman

After a nice photo book come to life credit sequence, a narrator takes us back to L.A. 150 years ago. It's the usual Zorro story with lots of dumb gags and jokes plus sex and full nudity. The sex in the straw scene is pretty hot and there are the expected lesbian and whipping scenes and masturbation by foot. Douglas Frey stars as Don Diego/Zorro who puts on a gay act. Co-star Robyn Whiting (real name Jackie Giroux) is now married to Steve Railsback. With John Alderman as Esteban and Bob Cresse as Sgt. Phil Latio. It was filmed at the old Selznik lot used for DUEL IN THE SUN and has high production values. French and German producers put up 2/3 of the money (about \$75,000 total!). The color print is very good.

THE NOTORIOUS CLEOPATRA (Something Weird, 70) P/D Peter Stootsberry, S Jim Macher

This Boxoffice Int. release has one notable (and rare) difference, a black female star ("Sondra") as a sexy and usually naked Cleopatra. Most of this nudie movie is a series of soft core orgies and there's a "virgin sacrifice." The soundtrack includes comical sound FX and some psychedelic rock. With blonde Dixie Donovan (who has sex with Cleopatra and later with a giant in a prison), Johnny Rocco as Marc Anthony and Christopher Stone (all also in JOYS OF JEZEBEL - PV #15). I wonder if Sondra was in anything else?

ERIKA'S HOT SUMMER (Something Weird, 70) P/D/cine. Gary Graver, P Paul Hunt

A playboy photographer takes nude shots of a woman outdoors, goes to a hippie dance where the strobe lights never stop and has sex with another woman. All the while, he remembers the one that got away (VIXEN star Erica Gavin). Erika is the reason this Box Office International release did business. She strips and runs on the beach naked, falls in love and frolics with the photographer in frequent flashbacks. The soft rock music and romantic

tone makes it seem like an attempt at a "couples movie." The end is memorable.

DIRTIEST GAME IN THE WORLD (75) D James Bryan

Titus Moore (Titus Moody) is a candidate for California State representative. He wants the hippy vote, so he runs on a legalize marijuana platform and checks out their lifestyle. This leads to pot smoking and lots of sex and nudity. After an outdoor lesbian sex scene, his talky wife loses it and starts whipping the hippies during an orgy. This is followed by an extremely bloody and gross suicide scene, then most of the characters are shot. The acting is awful. This sick "softcore" sex movie has several surprising extreme scenes. Jean Stone co-stars with Coleman Francis (BEAST OF YUCCA FLATS). Moody filmed new wraparound sequences on Hollywood Boulevard. He assures us that this is a "cult classic," and ends by saying he was Sam Peckinpah's roommate. Call (213) 469-8728 for info.

JOHN PHILLIP LAW



BLACK ALLEY CATS

SPACE MUTINY (AIP, 87) P/D

David Winters, S Maria Dante

Reb Brown, as a musclebound hero called Ryder, helps a space ship commander Cameron Mitchell (in a bushy white beard!) and his blonde miniskirted daughter (Cissy Cameron). A mutiny is led by the security force (John Phillip Law and James Ryan). Law laughs hysterically and rides around in vehicles that resemble modified golf carts. Ryan is a crippled killer. If the disco scene (with hula hoops) or the telepathic alien women dancing in bathing suits don't have you laughing, just concentrate on Cissy, Mitchell's real life daughter. She's not only too old for the role, her acting makes everyone else in the cast seem like sure fire Oscar material! The familiar looking space footage is all from BATTLESTAR GALACTICA and the interiors look just like a warehouse. Shot in S. Africa.

STRIKER (AIP, 88) D Stephen M. Andrews, S Tito Carpi, Umberto Lenzi, P George Salvioni

Frank Zagarino stars as Jack Slade, forced to rescue a war hero journalist (Law) in Nicaragua. The plot concerns evil Sandinistas and lots of machine guns. Both sides are revealed to consist of corrupt drug dealers. Zagarino is tortured with electricity and Law watches a cock fight. The female lead Melonee Rodgers is black and John Steiner is in the cast of the Italian feature made around Miami.

MICHAEL IRONSIDE

MARDI GRAS FOR THE DEVIL (Prism, 92) D/S David A. Prior, P Jill Silverthorne

(NIGHT TRAP) Here's another half assed dud, wasting several name stars. Robert Davi is a cop in New Orleans after a bearded and ponytailed Satanist (Michael Ironside) who kills hookers and can leap out windows and over cars. Lesley-Anne Down has little to do as Davi's ex, Lydie Denier has a topless scene, Margaret Avery is one of those token black characters who knows about voodoo type stuff and John Amos is the police captain. Mike Starr as Davi's new partner has the best accent. The ending is senseless. Besides some location work, most of this was filmed in Mobile, Alabama and L.A.

BLACK ICE (Prism, 92) D Neil Fearnley, S Arme Olson, John Alan Schwartz, P Vonnie Von Helmolt

Joanna Pacula, on the run from a killer government agent (Michael Ironside) finds reluctant help from a cab driver/writer (Michael Nouri) with a ponytail. It's a snow bound road/murder movie with one sex scene featuring Pacula's body double. The unrated version (I saw the R) must be an improvement. It was shot in Manitoba. Ironside is always impressive but he needs some better scripts - soon!

LENNY VON DOHLEN

BLIND VISION (Worldvision, 90) D/S Shuki Levy, S Winston Rickard, P Jonathon Braun

Since appearing on TWIN PEAKS, Lenny Van Dohlen has become a direct to video psycho specialist. Here, he's an office mail room nerd psycho voyeur, obsessed by a blonde co-worker and neighbor played by the director's wife (Deborah Shelton). He talks to himself, visits a shrink, has nightmares and watches her with a zoom lens in REAR WINDOW derived scenes. The guest stars all watch Shelton too. Robert Vaughn as her angry ex watches, Louise Fletcher as the landlady watches and Ned Beatty as a police Sgt. watches. The unrated, not very erotic thriller was shot in Norfolk, VA. and also features Stoney Jackson. Thelma Huston provided the theme song.

EYES OF THE BEHOLDER (Col., 92) D/S/edit Lawrence L. Simeon, P David Henderson

This time Lenny is a mental case artist, who escapes from a (cliche) asylum and shows up to terrorize his rich doctor at a remote house during a raging thunder and lightning storm. He rants, smashes things and shoots, punches and humiliates his captives. Flashbacks reveal his experimental surgery. Joanna Pacula (whose body double takes a shower), Matt McCoy (who is

forced to walk on broken glass), blonde British Kylie Travis (one topless scene) and one time James Bond star George Lazenby (!) are the victims. Also with Charles Napier as the police detective and Vivian Schilling in a small cop role. The Greg Turner score copies Bernard Herrmann.

70s

MOON CHILD (71) D/S Alan Gadney, P Dick Alexander

(FULL MOON) An art student (Mark Travis) arrives at an old California mission, being used as a hotel. He experiences many flash forwards and meets bizarre characters who argue about life. A mysterious blonde (Janet Landgard) is the daughter of an alchemist. John Carradine is the bearded

Mr. Walker, "a keeper of words" and Victor Buono ends up presiding over an inquisition trial. Hooded figures run around, there's a one eyed idiot hunchback, b/w dream sequences and a (real) pig head being ripped apart. The interesting, disorienting USC student feature is not officially on tape, but has been recorded from a local Boston TV station. Carradine and Buono both have lots of dialog and must have enjoyed their roles (they couldn't have done it for the money). The wah wah guitar theme dates it.

DEATH GAME (United, 74) P/D Peter Traylor, S Anthony Overman, Michael Ronald Ross, P Larry Spiegel

(THE SEDUCERS) A San Francisco architect (Seymour Cassell), whose family

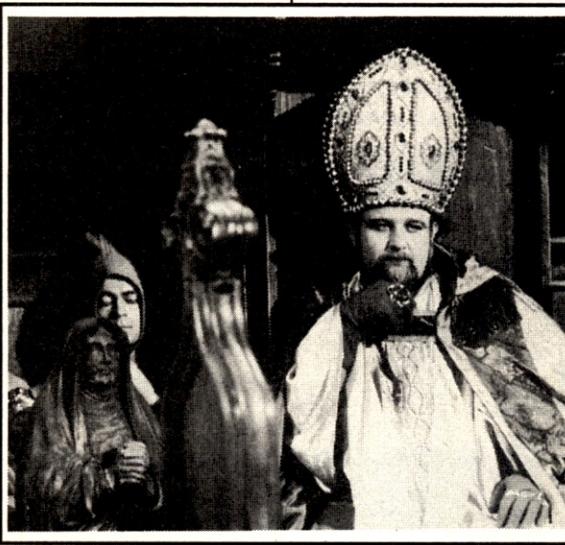
is away on his birthday, lets two girls into his home during a thunderstorm. Coleen Camp and Sondra Locke, who claim to be underage, seduce him in the bathtub (a scene worth the rental), then tie him up. They eat like pigs, put on grotesque make-up, scream, have food fights, smash furniture and kill a delivery boy. Much of the action is captured with a hand held camera. The cast is excellent and both female stars have nude scenes, a rarity for the underrated Camp (recently in SLIVER). It's better than any recent "erotic thriller" and the end is priceless (!). The only part I didn't like was the overused, irritating "My Dad" song. This claims to be based on a true story (!). Sissy Spacek (who was also involved with PHANTOM OF THE PARADISE and ERASERHEAD) was the art director.

POTS, PARENTS AND POLICE (Something Weird, 71) P/D/S/star Phillip Pine, P Clark Johnson

(THE CAT ATE THE PARAKEET). TV watchers will recognize character actor Pine as the dad in this enjoyable, well made movie aimed at kids, but later marketed as an exploitation movie. Johnny (Robert Mantell), a loner kid meets a friendly hippy couple who thoughtlessly get him high (and drunk), leading to much confusion and trouble at home and police involvement. The hippie in a cocaine T-shirt with a pick up truck and pretty blonde girlfriend is a young Martin Margulies (aka Johnny Legend!). He eventually freaks on mescaline ("I'm a bird! Free!") and falls down the stairs. With split screen work, flashbacks and a nightmare sequence. The color film is letterboxed and also has Legend interviewing Pine and talking all about the film.

THUMB TRIPPING (Video Search, 70) D Quentin Masters, S Don Mitchell, P Irwin Winkler, Robert Chartoff

Young Meg Foster and Michael Burns (THAT COLD DAY IN THE PARK) encounter various characters on their aimless way while hitchhiking



Victor Buono in MOON CHILD

together in California. It's one of those counterculture movies nobody went to see. A (brief) high point is when a laughing Bruce Dern with a switchblade threatens to turn the movie into *LAST HOUSE ON THE LEFT*. Another is when Marianne Hill, as a wild and drunken sexy blonde white trash wife, runs into a bar in her bikini and dances on the bar. Joyce Van Patten is an obnoxious mom and a trucker (Mike Conrad) pays Meg for sex. Foster and Hill both have topless scenes. The music by the Friends Of Distinction is kinda sappy. From Avco Embassy and the producers of the *ROCKY* movies.

THE MANIPULATOR (Vestron, 71) D/S **Yabo Yablonsky, P Chuck Brent**

(B.J. LANG PRESENTS) This is an incredible, disorienting, irritating, grotesque movie. Mickey Rooney stars in his ultimate role as an in your face, insane Hollywood make-up man with a grey beard. He rants, sweats, talks to mannequins, dances, puts on lipstick and ties Luana Anders to a chair and feeds her babyfood after she repeats "I'm hungry Mr. Lang" over and over. It all takes place in a warehouse full of props (and a slaughterhouse). Larry Cohen (!) was the art director and set designer. I don't know what the hell it's all about and it's too much Mickey for any sane person to endure, but the cinematography is excellent and the LSD inspired flashbacks, subliminal flashes and freak out sequences (some with laughing naked people in white makeup) are on a par with *THE TRIP* or *EASY RIDER* (which both featured Anders, by the way). Keenan Wynn shows up as a wino and the music is by Gil Mellé.

RECENT

THE DIVINE ENFORCER (Prism, 91)

D/S **Robert Rundle,**

S Tanya York, P Scott Pfeiffer

Here's an all-star classic of bad filmmaking. Father Daniel (Michael Foley), a new L.A. priest, is also a limb breaking kickboxer vigilante with psychic powers. A very disturbing Don Stroud (who looks awful) is Otis, a psychotic "vampire" serial killer who drains the blood of his (topless) female victims. Skulls light up and talk to him ("Kill The Bitch!"). He rants and cries and goes to confession naked. A psychic girl (Carrie Chambers) has visions of Otis (and of sex with her father). Erik Estrada and Jan Michael Vincent are priests who sit at a dinner table looking bored while being served by Judy Landers in a mini skirt. Jim Brown and Robert Z'Dar show up (briefly) as drug dealers and a singer named Hiroko imitates Madonna. The avenging father says, "Open the gates of Hell, for I am the right hand of God!" It ends with a rap theme. Don't miss!

GRAND TOUR (Academy, 92) D/S **David Twohy, P John O'Connor**

(DISASTER IN TIME) A contractor (Jeff Daniel) who has been blamed for his wife's death) fixes up an old house. A group of very odd "tourists" check in to watch "spectacles." I don't want to give away what happens, but it involves a meteor, time travel and hallucination-causing tea. It's set in a small Ohio town, but was filmed in Oregon. Twohy wrote *ALIEN 3*, but don't let that stop you from watching this very clever and well made science fiction movie. Also with Emilia Crow, Ariana Richards and Nicholas Guest. It played on USA cable using the alternate title.

TROPICAL HEAT (Prism, 93) D **Jag Mundhra, S Michael W. Potts, P/edit Ashok Amritraj**

Rick Rossovich, working for an American insurance company, goes to India to investigate the death of a millionaire Maharajah who was stomped by an elephant. Three women are featured in sex scenes with the "hero." I saw the unrated version, but there's also an R. Maryam D'Abo is the "American" widow (sex in a river) and Lee Anne Beaman is a fake blonde (sex in and around a pool). The big surprise though is Asha Siewkumar, a dark skinned young Indian woman who has the best sex scenes (and body) in the movie. Since people don't even kiss in Indian movies, this is a pretty subversive move by the Indian born filmmakers, who usually make their features (*NIGHT EYES, LAST CALL...*) in America. Parts are laughable (D'Abo's acting), but the Indian locations and buildings are beautiful and I don't mind revealing that the western women turn out to be lesbian killers and that elephants (!) save the day!

THE VAGRANT (MGM, 92) D **Chris Wallas, S Richard Jeffries, P Gillian Richardson**

A low key Bill Paxton stars as a junior executive in a new home who loses his mind. He has nightmares about the long haired vagrant (Marshall Bell, from *TOTAL RECALL*) living in abandoned lot across the street. After many irritating and strange things happen, he fortifies the house. The paranoia comedy includes some severed body parts, but is not really a horror movie. It co-stars Michael Ironside as a police detective, Mitzi Kapture, Mark McLure and Coleen Camp as the real estate lady. The MGM release was made in Phoenix, Arizona by the director of *THE FLY II*. Both are Brooksfilsms (backed by Mel Brooks).



Bill Paxton stars in *THE VAGRANT*

DOPPELGANGER (Fox, 1992) D/S **Avi Nesher, S Donald Borchers**

Drew Barrymore stars as Holly Goodis, who may have killed her mother in NYC. She goes to L.A. and becomes the roommate of a struggling writer (George Newborn), has sex with him, then says she didn't. Barrymore is crucified in a nightmare sequence and is seen naked in a blood shower. Newborn and Leslie Hope (as his girlfriend) are very good and Drew is better than expected. The mysterious double plot and the surprise (!) end (complete with bloody KNB FX monsters) almost make this worth viewing just to see how STUPID movies can be. Postproduction tampering can't explain it all away, either. Dennis Christopher is pretty bad here and the mostly wasted guest stars are Dan Shor, Sally Kellerman, George Maharis and Luana Anders. The ITC production premiered (cut) on the Science Fiction Channel. The director also made *TIME BOMB*.

**MORE SEQUELS
NOBODY WANTED**

CHAINED HEAT 2 (New Line, 93) P/D **Lloyd Simandl, S Chris Hyde, P John Curtis**

Red haired Brigitte Nielsen as Magda the new warden, towers over the rest of the female cast in this "sequel" set in (and shot in) Prague. She smokes drugs, snorts coke and turns girls into expensive prostitutes at a castle for the corrupt U.S. ambassador (Paul Koslo). Magda also likes to be whipped (off-screen) by her laughing lesbian guard Rosa (Jana Suandova) who makes naked prisoners work in a coke factory at night and is like a younger version

of Rosa in *FROM RUSSIA WITH LOVE*. Kimberly Kates is the innocent tourist who was framed and Kari Whitman is her sister who wants her out. As far as women in prison movies go, it's real tame. You do get shower scenes but Brigitte keeps herself pretty much covered and her acting hasn't improved. By the director of *MANIAC WARRIORS*.

SON OF DARKNESS: TO DIE FOR II (Vidmark, 91) D David F. Price, S Leslie King, P Richard Weinman

The same good/bad vampire brothers return from *TO DIE FOR*, this time in a northern California resort town. Michael Praed stars as a romantic, long haired Romanian emergency room doctor (with a British accent) who calls himself "Max Schreck." He falls for a single mother (Rosalind Allen) with a baby (usually a very obvious doll) that cries a lot. Amanda Wyss and Steve Bond (the evil brother) return as vampires and Vince Edwards is a grim police Lt. It's a pretty boring sequel, but a NY Post article in 92 claimed that a man in Milwaukee watched this movie on New Year's Eve and cut his girlfriend and tried to suck her blood. One World issued a soundtrack (by Mark McKenzie). Part 3 has been announced.

UNNAMEABLE II (Prism, 92) P/D/S Jean-Paul Ouellette

Mark Kinsey Stephenson returns as Carter in a more expensive sequel that picks up the story the next day. Maria Ford is Alida, a 300 year old possessed girl found in a tunnel. She's featured in *SPLASH* inspired can't-relate-to-the-modern-world scenes and has a standout gratuitous nude scene on her hands and knees. Love conquers all and eventually a winged monster (Julie Strain) appears and turns into a chair (?). The three surviving characters are the same actors from the first movie, but new stars are added. John Rhys-Davies is a professor, Peter Breck is a cop and David Warner, as a school chancellor sits behind a desk.

MANIAC COP 3: BADGE OF SILENCE (Academy, 92) D William Lustig, S Larry Cohen, P Joel Soisson, Michael Leahy

The first two in this series (both by Lustig and Cohen) are recommended. This one (which debuted on HBO) is not. Cohen and Lustig both walked before it was finished. Matt Cordel (Robert Z'Dar again) has a (seldom shown) even uglier face and he wants to be married. For some reason, there's a church in a basement under a hospital and Julius Harris is a voodoo medicine man there. Robert Davi returns from pt. 2 as a detective, Gretchen Becker is a cop called "Maniac Kate" and Caitlin Dulaney is a nurse. They try to top the first two movies (which we see clips from) with overdone scenes of flaming people and a *ROAD WARRIOR* inspired chase. Also with an unbilled Robert Forster, Jackie Earl Haley, Paul Gleason and Bobby DiCicco. The music is by Jerry Goldsmith and KNB did the FX.

SNAKE EATER III...HIS LAW (Par., 92) D George Erschbamer, P/S John Dunning, P Irene Litinsky

All of these violent, cartoonish action movies (by the same director and producer) have lots of fights and killing, a little sex and some bad taste scenes. Soldier (Fernando Lamas) is hired to find members of The Hell's Fury, a real scummy biker gang who kidnapped a girl and made her a nympho zombie. Wrestler Scott "Bam Bam" Bigelow gives a standout performance as a big dumb biker with a tattooed head and Lamas makes a likeable hero. With Minor Mustain as Soldiers cowboy P.I. sidekick, Tracy Cook as his girlfriend and Holly Chester as a stripper. Like the others, it was filmed around Montreal (note accents).

RELENTLESS 3 (New Line, 93) D/S James Lemmo, P Paul Hertzberg, Lisa M. Hansen

Leo Rossi (looking more like Regis Philbin all the time) is after yet another serial killer. This time it's creepy William Forsythe ("I am the fucking star!") as a necromaniac who somehow charms waitresses, then kills and mutilates them. The cheapness shows with the minimal cast and script, but it's a lot sicker than pt. 2. Forsythe mails tattooed pieces of skin in the mail, shows up in drag and scalps several cops. It had to be cut for an R. A girlfriend (Signy Coleman) is put in peril then simply forgotten and the ending is awful. By the director of *TRIPWIRE*.

CRITTERS 4 (NL, 91) P/D Rupert Harvey, P/act Barry Opper, S Joseph Lyle, David J. Schow

This time it's Critters in space and it's a huge improvement over the previous entry. The dimwitted but fun bounty hunter Charlie (series regular Opper) ends up (with critter eggs) on an abandoned futuristic space station with the small crew of a salvage ship. A gum chewing Brad Dourif (as the thoughtful and intelligent "Al Bert") stars with Angela Bassett (tough, intelligent and sexy black woman), Anders Hove from the *SUBSPECIES* movies (mean, stupid Neil Young look captain), Eric DaRae (after a stash of drugs) and a teen boy stowaway. With Terrence Mann (from the first two movies) as the now evil Og and Martine Beswick as the voice of the computer. This was shot back to back with Pt. 3 (PV #12).

HOMEBOYS II: CRACK CITY (AIP, 8-) D/S Daniel Matmor, P Joe Paradise, H. Richard Garcia, Karen Burns

Brian Paul Stewart stars as David, a nice suburban guy, forced to live with relatives in the W. Harlem ghetto, where he sells coke with his Mohawk hair cousin. Parts of this movie are extremely ridiculous, but it's not boring. Characters are complex (serious black radical, killer American Indian priest, Fagin like Hispanic criminal)... At one point, David pretends to be gay to catch a leather clad killer and Delia Sheppard shows up as a dominatrix in an topless, S+M nightclub. It all ends with homeless people fighting back and a quote from President Reagan. The music (by Yuval Ron) is very interesting and uses lots of phasing. This has nothing to do with *HOMEBOYS* (from the west coast) and may have been shot in Boston.



SON OF DARKNESS

WITCHCRAFT V: DANCE WITH THE DEVIL (Academy, 93)

D Talun Hsu, S Steve Tymon, James Mereno, P Drew Peloso, Michael Feifer

All the featured women are fake blondes in this stupid, cheap looking and very confusing sex movie. An irritating, long haired pretentious "Collector" (David Huffman) who must have seen *WARLOCK*, takes over a rock club and does a hypnotism act. He makes his new, big breasted dumb blonde assistant (Nicole Sassman) seduce "William" (Marklen Kennedy), the guy who doesn't know he's a white witch, to make him help capture souls. Sassman has several sex scenes (usually on top) and a possessed preacher gets it on with his assistant. Carolyn Tate Loren has the standout featured sex-in-many-positions-in-the-shower scene though (in the unrated version anyway). There are also two girl/girl fights. None of this is suggested on the video cover which sells it as a horror sequel.

CHILD'S PLAY III (MCA, 91) D Jack Binder, S Don Mancini, P David Kirschner, Robert Latham Brown, Laura Moskowitz

This time 16 year old Andy (now played by Justin Whalin) is at military

school, still haunted by what happened before. For some unknown reason, a new Chucky doll tries to possess a little black kid (Jeremy Silvers). Why is the only black cadet maybe half the age of every other boy (and acts even younger)? With Andrew Robinson as a military barber and the voice of Brad Dourif again. It was partially filmed in Missouri. A pretty good concept went downhill real fast. The ad line for this useless theatrical release was "Don't fuck with the Chuck."

STILL MORE RECENT

SOUTH BEACH (Prism, 92) P/D/star **Fred Williamson, S Michael Montgomery**

Williamson has assembled his most impressive cast so far. He's Mac Derringer, a Miami P.I. (and ex-football star) who is teamed with either Gary Busey (partner) or a ponytailed Peter Fonda as a bar owner friend. It's almost comical the way the action shifts from Busey to Fonda and how they almost, but never quite appear in the same scene together. It was strange to see Busey in this the same week as *THE FIRM* and nice to see Fonda doing something. The rambling plot concerns a masked killer and blackmail with porno pictures. Vanity has little to do as Mac's ex, a phone sex worker. All the women want the cigar smoking star (of course), but his one breast kissing sex scene is with an unknown (white) woman. Also with Robert Forster as a cop friend, Henry Silva (one scene) as a gangster, Stella Stevens and Isabel Sanford (*THE JEFFERSONS*) as Fred's mom! The end is awful and there's a rapper informant.

THE ANTICHRIST (91) D/S **Guy Bodart**

The make-up, sound and lighting for this indy horror movie are all substandard. I could live with that if it wasn't so slow moving. Blonde Lorelei Lanford is the woman in Vegas who is pursued by a POV camera. When possessed, she has long black fingernails, a white face and yells, "Shut Up, Bug Off! Ha Ha Ha!" With flashbacks to Africa and Palestine and a dream sequence. Robert Berry is the friendly archaeologist priest. The video box says "unrated," but it would be a PG-13 maybe. The director is from Belgium. \$33.95 ppd. to Bodart at PO Box 30713, Las Vegas, Nevada 89036.

BLOOD ON THE BADGE (AIP, 92) P/D/S **Bret McCormick, S John Cianetti**

A pumped up young cop (David Harrod) goes to a small Texas town with his new female partner (Desire LaFore) to avenge the death of his former (black) partner - who appears in dreams to give helpful clues (!). The rich racist, terrorist/survivalist villain who owns a sausage company is eaten by pigs at the end. With slo mo deaths, motel sex with a maid, a guitar soundtrack and machine guns that light up like firecrackers. "Name" star Joe Estevez is the cop boss. Blue Thompson, who used to act in McCormick's Dallas based movies, is the editor and the audio is by Tony Brownrigg.

DRAGON FIGHT (WB, 90) D/act **Warren Stevens, S Budd Lewis, P Kenneth Dalton**

This stinker, filmed mostly in the Arizona desert, debuted on HBO. Paul Coufus, (who looks like a mutant Harrison Ford), is a tortured corporate backed fighter who doesn't want to fight. His opponent, Robert Z'dar (in silly looking medieval armor) will kill anybody and has a "magic lady" (Fawn

McLaren) around to heal him. Meanwhile, Michael Pare, James Hong, and Joe Cortese somehow watch all that happens (not much) on TV monitors in an office. George "Buck" Flowers provides narration, even after his character dies! Also with Alexa Hamilton (from *DEATH SPA*), Charles Napier as a ranger and Aki Leong. The only good part is the guitar soundtrack. The director co-starred in *FORBIDDEN PLANET*, *GORILLA AT LARGE* and many TV programs.

ALIEN INTRUDER (PM, 92) D **Richard Jacques**, S **Nick Stone, P Merhi, Pepin**

It's sad to see Billy Dee Williams in this cheap, stupid science fiction tape (and his acting is pretty sad too). He picks prisoners (including Maxwell Caulfield) to go with him to a ship where a "virtual reality" program helps create fantasies (copied from *WESTWORLD*). Tracy Scoggins is the alien woman who invades the lame fantasy segments (which make up most of the movie) and turns the men against each other. With biker, surfer, western and detective sequences (last two in b/w) and a nude shower scene. Jeff Conaway is in a very small part.



SOLDIERS OF FORTUNE (Rep., 90) D **Arthur N. Mele, P/S Jeffrey C. Hogue, S Charles Douglas Lemay, P Michael Biber**

A rich California high school cheerleader is kidnapped by masked terrorists so soldier of fortune Gil Gerard, her mom's ex, goes to the rescue. His all-vet team includes a knife throwing ex-con (Dan Haggerty), a tough woman who has to prove herself (Janus Blythe), a bar owner (George "Buck" Flowers) and a blind black blues musician. With flashbacks of evil revolutionaries in Central America. Who is the insider, is the big question. Also with P.J. Soles, Charles Napier as a kidnaper and a Chucky doll. It's based on a story by Hogue and Fred Olen Ray and is an OK timewaster.

THE BRIDE OF JOHNNY IN MONSTERLAND (92) D/S/cine./act. **Jonathon Morrill, S/act David Bishop**

There's way too much talk in this long (100 mins.), senseless fantasy comedy that includes frequent nods to features like *FREAKS*, *BRIDE OF FRANKENSTEIN*, *CARNIVAL OF SOULS*, *DR. CYCLOPS*, *WIZARD OF OZ* and others. It constantly goes from color to b/w, has solarized scenes and is filled with dream and nightmare sequences. Shot on tape in Provincetown. Alligator Pro., 4 Beatrice Rd., Westford, MA 01886

80s

THE DARK POWER (Magnum, 1985) P/D/S **Phil Smoot**

Members of the "Toltecs," an ancient Mexican Indian tribe attack some college students in a house. Lash LaRue stars as the friendly bearded ranger who eventually saves the day with his trademark whip ("Feel my whip, son of a bitch!"). This fun obscurity, set in the Southwest (but made in North Carolina) includes nudity, some extreme (laughable) gore, a fat janitor who farts and racist jocks who die while the black girl lives. The tall Indian spirits have scary monster faces but they mostly just stand around and shoot arrows. It's stupid and has a bit too much comedy, but I liked it. Great accents, several likable characters and Lash is cool. I need to see his earlier movies, directed by Ron Ormond! Lash was also in Smoot's *ALIEN OUTLAWS*.

THE JAR (Magnum, 84) D Bruce Tuscano, S George Bradley

(CARRION) This very strange movie from Denver has effective CARNIVAL OF SOUL touches. The music, camera work (parts are in b/w), lighting and sound effects are all designed to make it disorienting. A man (Gary Wallace) has serious hallucinations after bringing home an old man that he hit with his car. His tub fills with blood, he tries (in vain) to get rid of a demon baby in a jar and he becomes involved with a very patient concerned neighbor (Karen Sjoberg).

FATAL CHARM (Academy, 89) D "Alan Smithee"/Fritz Kiersch, S Nicholas Niciphor, P Bruce Cohn Curtis, Jonathon D. Krane

Christopher Atkins is a "sexy and charming" guy, accused of the rape and murder of six women. He's convicted, encounters violent homosexuals in San Quentin and escapes. He flees in disguise (sunglasses!) and looks for the high school student (Amanda Peterson) who has been writing to him. She sent him a photo of her girlfriend though. Peterson has frequent blurry erotic dreams where her (obvious) body double has sex on her knees in a van. With Mary Fran, Andrew Robinson, James Remar, Peggy Lipton, Robert Walker Jr., Lar Park Lincoln, Traci Dali and Ken Foree as a convict who threatens to cut Atkins' dick off. It premiered on Showtime. Some of you will recognize the screenwriter's name.

DEMON POSSESSED (AIP, 89) P/D Christopher Webster,

S Julian Weaver

An old woman in the future narrates this couples in an isolated snow bound cabin horror movie, remembering the "nightmare" back in the "1990s." A Ouija board conjures up a hooded Satanist (seen in shadows) and a guy in a coma becomes possessed. With very discreet sex scenes and an icicle through an eyeball. It's a Chicago based feature.

BAND SEQUELS

CURSE IV: THE ULTIMATE SACRIFICE (Col., 88) D David Schmoeller, S Giovanni DiMarco, R. Barker Prince, P Hope Perello

(CATACOMBS). Here's a long shelved Empire feature made in Italy, now being sold as a "sequel." It's better than average, with interesting characters and dialog. "The Beast," a muscular guy with long white hair that was put in the cell of an Abby in 1506 comes back to life. With nightmares and flashbacks and several stand out scenes. A crucified Christ statue comes to life, pulls out its nails (!) and kills a monk. One possessed character walks on the ceiling. Jeremy West stars as the very strict new Brother Superior with Laura Schaefer as a visiting American Catholic school teacher and Timothy Van Patton as a young monk that's loosing his faith. The soundtrack is by Pino Donaggio.

BLOODSTONE; SUBSPECIES 2 (Par., 93) D/S Ted Nicolaou, P Vlad and Oana Paunescu

Surprise - this is one of the best vampire movies in recent years. Anders Hove returns as Radu, the ugly creepy, long haired NOSFERATU style vampire. Denise Duff becomes a vampire and her sister (Melanie Shatner) arrives. With the Romanian Michael Dewish as a Van Helsing type, Pamela Gordon as Radu's sorceress "mummy," Jon Haiduc and Kevin Blair. The Romanian location work is excellent, using an actual castle and an old theatre and the giant vampire shadows are very effective. Also with a nude shower scene (Duff) and some animated creatures from David Allen. It was shot back to back with a pt. 3.

CARRADINE

CRIME OF CRIMES (VCI, 88) P/D/S Alfred Zacharias

Richard Yniguez (BOULEVARD KNIGHTS) stars as a poor family man, new

in L.A. He's blamed for a murder and arrested, his pregnant wife passes out and ends up in a hospital - and his little girl is kidnapped. Aldo Ray (!) is a child molester who drives an ice cream truck so he can lure children and deliver them to doctors for body parts. The whole thing seems to be a nightmare for Hispanics in America. This is a "David Carradine Presentation," but he spends most of the time in an office as a cop. The soundtrack is good. Also with Al Adamson movie regular Kent Osborne. By the (Mexican) director of DEMONOID. Anthony Cardoza (BEAST OF YUCCA FLATS) was executive producer.

KILL ZONE (New Horizons, 91) P/D Cirio Santiago, S Frederic Bailey

Most of this Nam war tape is endless shooting and explosions. Tony Dorsett (from the Dallas Cowboys) is sort of the star and he falls for a village guerrilla fighter (Vivian Velez) with a designer black leather bra. David Carradine is the "unconventional," racist, cigar chomping U.S. Col. Wiggins who has people murdered and orders an illegal intrusion into Cambodia. Carradine fans should check it out for when he freaks out and yells "Year of the Fuckin Monkey!" while mowing down innocent villagers with a machine gun and for his stupid return from the dead scene. It was filmed in the Philippines and local actors and extras do NOT look Vietnamese! Not be confused with an earlier Ted Prior tape of the same name, which is probably even worse.

REVENGE OF THE WOMEN

INTENT TO KILL (PM, 92) D/S Charles T. Kanagis, P Pepin/Mehrli

Traci Lords returns in another action movie, this time as a cop who battles South American drug dealers (led by Angelo Tiffe). It has feminist themes (she teaches self defense to women, beats rapists and throws out her cheating live in cop boyfriend). It also has lots of shooting, slo mo explosions, car chases and crashes (resulting in an NC-17 rating) and still manages to be kinda boring. The classical music doesn't help. Also with Yaphet Kotto as the captain. Kanagis also directed Lords in A TIME TO DIE (PV #14).

SWEET JUSTICE (Triboro, 91) D/S Allen Plone, S Jim Tabilio, P Carol Marcus Plone

Finn Carter (also in TREMORS) stars as Sunny Justice, a short haired lady boxer who reunites her all female "special forces" team to battle a small town gangster played by Frank Gorshin (who cries in one scene). The fighters (all tall beauties except for Carter) include Catherine Hickland, Kathleen Kinmont and red haired Patricia Talman from NIGHT OF THE LIVING DEAD (take 2). The black one (Marjean Holden) has the lone notable nude scene. They train, ride motorcycles and use kung fu and machine guns to waste a lot of men. The main battle takes place in what looks like a western ghost town set. Marc Singer is the sheriff and Mickey Rooney shows up briefly as a grizzly fat store owner who gets punched out. By the director of PHANTOM OF THE RITZ.

SAVAGE VENGEANCE (Magnum, 92) D/S/act Donald Farmer, P Barney Griner

Camille Katon (billed as "Linda Lehl") more or less recreates her famous I SPIT ON YOUR GRAVE revenge role, 14 years later. Director Farmer plays a goofy psycho and gives himself frequent freeze frame close-ups. His rapist buddy has Elvis hair. The rapists (and their victims) keep their pants on and there's lots of walking and running through the woods in this lowly southern, shot on tape exploitation release. Melissa Moore sings with a band in a club scene. The tape has some bad sound dubbing problems and the title is not our typo. It's part of a bogus "I Will Dance On Your Grave" series.

SHORTS/ COMPS

Jim Van Bebber made (and starred in) the incredible DEADBEAT AT DAWN (PV #2), now available from Ketchum Video. His **MY SWEET SATAN** short (92) and the earlier **ROADKILL** "trailer" (Van Beeber as a killer cannibal) are now available on one tape. SATAN deals with believable directionless drug addled young people in Dayton and features an occult murder. These extreme, disturbing, violent, gory films are so well made that it's easy to forget that Van Beeber and his friends are talented actors. Call Tempe at (614) 455-2035 for the tape. Encouragement and investment money should be directed to Van Beeber's Mercury Films at 73 Westpark Rd., Centerville, Ohio 45459. Since making DOCTOR DEATH (PV # 5), Webster Colcord worked as an animator for Will (the CA. raisins) Vinton productions and animated a frog for a Roger Waters video. He sent us a tape of five of his recent shorts, which use stop motion animation, cell animation (and in one) live actors too. They feature great mutants, skeletons and monsters and they tour with various animation festivals. You can call (206) 391-8747 to order "Mike And Spikes Sick And Twisted Festival Of Animation" which includes two of Webster's shorts: **SLAUGHTER DAY** and **BLADDER TROUBLE**. And Colcord still sells DR. DEATH. \$12 to 2644 N.E. Multnomah, Portland, OR 97232. Philip Anderson made two impressive minimalist b/w short films called

MEASURED MILE (highway traffic with a philosophical voiceover) and **DROWNING WITH OTHERS**. The 2nd short (from 92) starts with music from "The Ventures In Space" and features a guy listening to an old radio play while driving a car. The play continues in the hotel he goes to and eventually intersects with his life. Very unique, clever and well done. \$9.95 ppd to Anderson at 101 Oak Brook Way, Taylors, SC 29687.

GHOSTMASTERS (Cinemacabre, 91) Magician Mark Walker presents this high quality 23 min. comp. of rare spook show trailers. You get to see Francisco, Raymond ("He sleeps in his own coffin"), Donn Davison, Kara-Kum, Dr. Silkini, and several for Joe Karsten and Phillip Morris. One trailer (for Dr. Evil) is in color. Added titles give the real names of the stars. \$13.95 ppd to PO Box 10005, Baltimore, Maryland 21285. Also inquire about Walker's Ghostmasters book.

TEENAGE ROCK N ROLL MONSTER SHOW (Something Weird) This high quality two hour comp features around 40 trailers for teen and rock movies plus two shorts. Some of my faves are THE T.A.M.I. SHOW (featuring rare Beach Boys footage cut from the actual feature), DISC O TEK HOLIDAY (great Freddie Cannon scene), THE PROPER TIME (Tom McLaughlin), KEY WITNESS (Dennis Hopper), THE THRILL KILLERS and PSYCHOUT. HALLUCINATION GENERATION and STING OF DEATH are just two of the many trailers from Florida movies. TEENAGE CRUSADE is a promo film for a series of religious family films. TWIST CRAZE (produced by Bill Rebane) is a great/hilarious 1961 short from Chicago that originally played

with the Louis Prima movie TWIST ALL NIGHT. Enthusiastic dancers twist to a surf instrumental group in a high class club, then everybody joins in! Johnny Legend is the host.

BIKERS, BLONDES AND BLOOD (SW) Johnny Legend introduces this trailer comp, featuring around 40 trailers plus a 1966 US Navy social etiquette short, BLONDES PREFER GENTLEMAN. Some rare and outrageous trailer highlights are RACERS FROM HELL, ROAD DEVILS, THE UNDERTAKER AND HIS PALS, CAPTIVE GIRL (Buster Crabbe and Johnny Weissmuller), GIRL IN BLACK STOCKINGS, THE WILD WORLD OF JAYNE MANSFIELD, QUEEN OF BLOOD, TEENAGE TRAMP, TEENAGE STRANGLER and the four feature "Chiller Carnival Of Blood" show. A few of these titles haven't been reviewed or listed anywhere yet.

SHAMELESS SHORTS (SW) This color tape includes a dozen nudie "featurettes", often shown before adult movies in the 60s. Most feature dancing, modeling and sunbathing. The one with "Instant Orgy" punch shows topless women dancing to a surf instrumental. Barry Mahon's CENSORED (this one is the beginning of a feature) shows some pretty great "nudist" scenes. A black woman and a blonde helping each other look over, then go under a fence is pretty memorable. An incredible short (from Italy?) shows a wild eyed blonde writhing in a bamboo cage to some great music. It ends with her shooting up (!). David Friedman's 1966 short stars Stacy Walker (A SMELL OF HONEY...) and a wise cracking agent attending a nudist camp beauty contest. This one manages to be sexy and funny (on purpose), a major accomplishment.

CINEMACABRE TV TRAILERS (Cinemacabre) Since we all spent more time watching TV than sitting in theatres, these two tapes bring back more memories than theatrical trailer tapes. They cram in dozens of collectable spots for sci-fi and horror movies, always different than the ones seen in theatres and lasting from 20 to 60 seconds. Many have silent ends for the local station voiceover to tell you where the movie was playing. Some are re-issues (especially kid appeal fantasy movies from MGM). The all b/w tape (50s/60s) is 84 mins. It features lots of Hammer, Toho, AIP, Corman, Castle and K. Gordon Murray titles. "See THEM!" and "PSYCHO Is Back!" (rated M) are two great campaigns. The all color tape (some 60s, lots of 70s) runs 110 mins. It includes some great Bava, Argento, Harryhausen and Hitchcock hits, Amicus and Hammer double bills and more major studio releases than the b/w tape. With BARBARELLA, SPIRITS OF THE DEAD, THE GHOST AND MR. CHICKEN, CHAMBER OF HORRORS, DERANGED (!) and FLESH GORDON and WITCHCRAFT 70 (TV trailers for X rated features!). \$24.95 each ppd. to the address above.

Send review tapes to: **PSYCHOTRONIC 3309 Rt. 97, Narrowsburg, New York, 12764 - 6126**.

pv



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JEFF MORROW

Interview by Jim Knusch

While most cinematic visitors from the Cosmos pay us a visit to conquer, issue some sort of ultimatum for peace or in some way do us harm, Exeter emerged as the true hero of *THIS ISLAND EARTH*. These unique qualities were infused into his character by the very Earthbound actor, Jeff Morrow. Morrow is originally from New York City, where he was born in 1913. He went to Pratt Institute and worked as a commercial illustrator to pay for drama school. He made his Broadway debut in 1936 in "Romeo And Juliet" (as Tybalt). Some of his other 23 stage roles were in "Billy Budd,"

"MacBeth" (as Banquo), "St. Joan," "Lady From The Sea" and "What A Life." He shared the limelight with Maurice Evans, Judith Anderson, Torin Thatcher, Eli Wallach, Ralph Richardson, Basil Rathbone, Brian Aherne and many others. Morrow was also heard on over 200 radio programs before he went Hollywood. For two years he was the voice of Dick Tracy.

Jeff Morrow's film career began with a substantial role as Paulus, a Roman centurion in the 20th Century Fox Cinemascope epic (135 minutes) *THE ROBE* in 1953. He introduces Richard Burton to the Roman outpost in Jerusalem, calling it "The worst slimehole in the Empire" and latter has a swordfight with the star. "I was required to have an unshaven 5 day beard and wear bulky armor, which naturally made it difficult. I admired Richard Burton as an actor. He also had extensive stage experience. Henry Koster, the director, was pleasant to work with. The decision to shoot in Cinemascope happened after the casting and costume fitting. Consequently, to make the necessary change overs in set

design, lighting and in other technical areas, it caused a delay of three weeks. Of course we all stayed on salary, since actors were paid that way in those years, with very few exceptions. The schedule stretched to 10 to 11 weeks of shooting. Being in what was the premiere wide screen production generated much excitement in all of us. Coming to Hollywood from the stage, I was not really aware of the technical aspects of filmmaking. I was aware that the individual set-ups did take a bit longer than they normally would have taken. We were all aware of the fact that *THE ROBE* would cause a lot of attention for those who were appearing in it."

Burton starred with Jean Simmons and Victor Mature plus a fascinating support cast including Michael Rennie, Dean Jagger, Torin Thatcher, Richard Boone, Betta St. John, Ernest Thesiger (!), Dawn Addams, Michael Ansara, Frank DeKova and Cameron Mitchell (!) as the voice of Jesus. Most viewers remember Jay Robinson as the crazed Caligula. "Yes, he acted eccentrically. One day while having lunch in the studio commissary, Jay went to a table that he had been sitting

at for several days. This day one of the studio execs was sitting in what he considered his seat. Well, Jay, in his costume as Caligula, ranted and raved about him sitting there. He made such a fuss and caused a totally stunned movie exec to move to another table. The exec could not believe that someone would dare shout orders at him. In this case, it was a Roman emperor." Fox was so sure that *THE ROBE* would be a hit, that they started filming the sequel, *DEMETRIUS AND THE GLADIATORS* (with Mature, Rennie and Robinson returning) before post production of *THE ROBE* was completed.

FLIGHT TO TANGIER, from Paramount, was in another then hot special process - 3D. The plot was about characters in Northern Africa after gold from a plane crash. Morrow played Col. Weir. "The director, Charles Marquis Warren, was a very genial, happy person to work with. Joan Fontaine, Jack Palance and Corinne Calvert were pleasant."

Palance also co-starred (as Attila the Hun) in Douglas Sirk's historical epic *SIGN OF THE PAGAN* (Universal). Jeff Chandler was the Roman Centurion hero and the interesting female cast included Ludmilla Tcherina (a ballerina), Rita Gam and Allison Hayes (!) who plays Attila's wife (and gets to kill him). For some reason, Morrow's character name was almost the same as in *THE ROBE* - Paulinus. Leo Gordon and Mickey Dolenz's father were also in it. "I had one scene with Palance that I remember, where he, as Attila, was supposed to grab me and spin me around. Now, he's a very strong guy. I was glad when it was all over and was still in one piece. I was also glad that I didn't lose my balance. He wasn't that experienced and was supposed to hold on to me, but he sort of let me go."

TANGANYIKA (Universal), directed by Andre de Toth, was set in Africa in 1900. Morrow was a renegade murderer who controls a tribe of Nukumbi. Van

Heflin starred with Ruth Roman and Howard Duff. In what sounds suspiciously like planned publicity, Morrow made Hedda Hopper's gossip column during production. He walked around with an unkempt beard for the role

and was "picked up five times as a vagrant...by Hollywood cops who would collar him and head for the clink." *SIEGE AT RED RIVER* (20th) was a Civil War movie directed by Rudolph Mate using stock footage from *BUFFALO BILL* (44). Van Johnson starred with Joanne Dru, Richard Boone, Milburn Stone and Morrow. A New York Daily News article at the time (54) said that

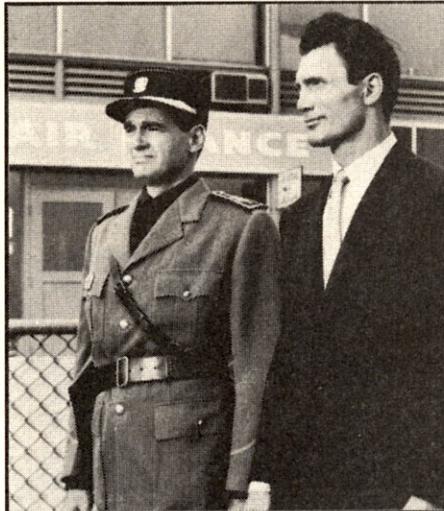
Morrow has a face "not overly handsome by traditional standards, but pleasant, friendly and mobile. From certain a angle, he looks a little like James Mason."

THIS ISLAND EARTH has been described as "a pulp cover brought to life." The original story appeared, appropriately in a pulp called "Thrilling Wonder Stories" (June, 49). It was a 155 page novelette titled "The Alien Machine" by Raymond F. Jones. The story ended with the Cal Meacham character awaiting the airplane that is to take him away to his great adventure. It was so popular with readers, that two more novelettes by Jones appeared in later issues, continuing the adventures of Meacham. Eventually, all three formed the basis for *THIS ISLAND EARTH*, the film and the novelization. Universal insisted that the movie have some kind of monster. The mutant evolved from a rejected design of the Xenomorph alien from *IT CAME FROM OUTER SPACE*. "I had just signed a contract with Universal for two pictures a year. I was offered the role of Exeter and read the script. I liked the story very much and thought that the Exeter character had much

potential...with a few changes. My contract didn't start for a few weeks so I was under no obligation to accept the role. I had a conference with the screenwriter, Frank Coen, and suggested the changes in the character. The producer, Bill Alland, then got in on the conference. Exeter was written as a more two dimensional character.



With Richard Burton and Victor Mature in *THE ROBE*.



Morrow and Jack Palance in 3D! - *FLIGHT TO TANGIER*

By the end of the story he emerged a sort of self sacrificing tragic hero. Points of the script that were revised were concerned with Exeter as a scientist, his dedication to his home planet and civilization and ultimate realization of the futility of it all. These subtle script changes were shown to the front office and they unanimously approved them. Franklin Coen made the comment, 'Great!, I've been trying to sell them on similar changes for the past several months.'

Reportedly, the budget for *THIS ISLAND EARTH* was something like \$800,000, a hefty sum for any studio in the early 50s. The film was advertised as being "2 1/2 years in the making," but Morrow was involved for "four to six" weeks. "I remember six day weeks and long tedious days. I

had to be in the studio at 6am to be made up and on the set by at least 8am. I remember being in front of a sort of process screen gesturing to off-screen actions. Jack Arnold was originally scheduled to direct *THIS ISLAND EARTH*, but, I believe, was pulled off the project and assigned to something else. Joseph Newman handled the bulk of the direction. I do remember Jack at work during the sequence that took place on Metaluna." Newman's footage proved inadequate, so Arnold was recalled to reshoot it, since he could more effectively handle aliens, an intergalactic war and a fiery return by a UFO to Earth." *THIS ISLAND EARTH* is up there with *FORBIDDEN PLANET*, *WAR OF THE WORLDS* and *DAY THE EARTH STOOD STILL* as quality 50s science fiction that still holds up. "I know of all the fan mail that I've received, the bulk of it has been from *THIS ISLAND EARTH*."

CAPTAIN LIGHTFOOT was another Douglas Sirk costume drama from Universal. Morrow, in his second Cinemascope feature, was a 19th Century Irish rebel leader, who lures Englishmen to his castle so they can loose money gambling. Star Rock Hudson joins up with him to battle the British and falls for his daughter (Barbara Rush). "That was shot on location, being set on a little Irish seacoast town. In the appropriate roles, local actors were utilized. The one element of working on location I remember was the sight

of the poor Irish children I observed early in the morning picking through the garbage. However, all involved made it a pleasant experience"

WORLD IN MY CORNER (Universal) was a boxing movie starring Audie Murphy, who falls for Barbara Rush – again playing the daughter of Jeff Morrow. **THE FIRST TEXAN** (Allied Artists) starred Joel McRea as Sam Houston. Byron Haskin directed and Morrow appeared along with Felicia Farr, Wallace Ford and Jody McCrea.

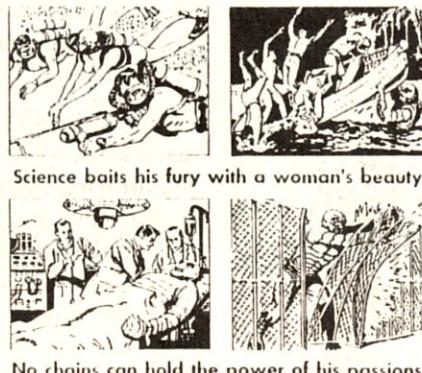
HOUR OF DECISION, made in England, starred Morrow as a newspaper man trying to find a killer. Scream queen Hazel Court co-starred with Anthony Dawson and Lionel Jeffries. **PARDNERS** (Paramount) was the

second to last feature for the team of Jerry Lewis and Dean Martin. It was a remake of The Bing Crosby comedy *RHYTHM OF THE RANGE* (36), with Lewis in the role originally played by Francis Farmer (!). "I remember, Jerry Lewis would occasionally go a little wacky on the set, in front of and behind the camera. He had a habit of trying to distract actors off camera. In *PARDNERS*, I had a barroom fight scene. I remember Jerry Lewis being knocked into a dark closet and suddenly emerging an excellent fighter." The cast included Lon Chaney Jr. and Agnes Moorehead.

THE CREATURE WALKS AMONG US was the third and last in the Universal "Gill Man" series and the only one not filmed in 3D. Morrow was a pretty crazed scientist and again played opposite Rex Reason from *THIS ISLAND EARTH*. "I hadn't seen the previous Creature films, but I was aware of them. My Universal contract was still in effect and there wasn't another film property that they could use me in at the time. It wasn't a bad script and I made the most of it. Leigh Snowden, I thought was a beautiful young ingenue. I remember there were both Ricou Browning and Don Megowan as the creature, in and out of the water, respectively. I thought the creature costume, both before and after the burning incident was convincing. There was a scene that takes place on a balcony where I was being pursued by the creature. He picks me up to toss me



Faith Domergue, Rex Reason and Morrow face the famous *THIS ISLAND EARTH* mutant.



Science baits his fury with a woman's beauty!
No chains can hold the power of his passions!



Morrow after a screening of *THE GIANT CLAW*. With Mara Corday

over. In the final cut, a dummy goes over, yet for a moment before the director yelled 'Cut!', I thought I was going over for real. Rex, I believe, went into real estate. He had stayed active in TV, doing guest shots in various series and commercials for a while. His brother Rhodes Reason, I know stayed active."

THE *GIANT CLAW* from Columbia was a Sam Katzman production, directed by Fred Sears and starred Morrow and Mara Corday (who was a *Playboy* centerfold after this movie). Ads announced a "WINGED MONSTER FROM 17,000,000 B. C.!" The creature was a giant female space bird protected by an anti-matter screen. "THE *GIANT CLAW* seemed to initially have a sensible premise as well as a good storyline. The concept of anti matter was a plausible scientific theory at the time and attempting to depict it on screen wasn't far beyond the realm of believability. We were told that the giant bird was supposed to be a sort of streamlined hawk that could travel at supersonic speeds. We weren't shown any sketches of it. The first time I saw the film, I was in a theatre, I believe, in Westwood.



Barbara Lawrence and Morrow on top of *KRONOS*.

During the screening, all was going well until that big bird appeared on the screen. Every time it appeared, I just sank lower and lower into my seat. Whenever I attended a film that I appeared in with family and friends, it was customary to gather in the lobby and discuss it afterwards. In the case of *THE GIANT CLAW*, I couldn't face anyone and discreetly slipped out one of the rear exits. At the time, we hoped that films like *THE GIANT CLAW* would run their course and quietly fade into oblivion, never to be seen again." Unfortunately for Morrow, that ridiculous bird puppet was seen for years on TV, later at special screenings of bad movies, then on tape.

KRONOS (20th) was a surprisingly intelligent, serious science fiction movie with good special effects, about a huge, featureless, square alien robot, busy absorbing all of Earth's energy. When the military drops an H bomb, Kronos just absorbs it and grows larger and more powerful. Morrow was the hero, teamed with Barbara Lawrence. The story was concocted by special effects artists Irving Block and Jack Rabin. Block had worked on *FORBIDDEN PLANET* (56) and the team worked on *THE INVISIBLE BOY* (57). Director Kurt Neumann made *THE FLY* just after *KRONOS*.

"With *KRONOS*, I wasn't compelled to quietly slink out a back door of a movie theatre.

I enjoyed working with director Kurt Neumann and Barbara Lawrence, George O'Hanlan and Morris Ankrum. I had worked with Morris in *THE GIANT CLAW* and remember him...being old. John Emery was an old friend. We both appeared in a New York stage production of "Saint Joan."



Belgian *KRONOS* poster art.

COPPER SKY (20th) was another Charles Marquis Warren western. Morrow received top billing as a hard drinking outlaw, paired with Coleen Grey as a prim schoolteacher in a plot that is said to have been lifted from *AFRICAN QUEEN*. Strother Martin was third billed. Morrow was also the star of *UNION PACIFIC*, a half hour syndicated western series. He was a district supervisor for the railroad. *THE STORY OF RUTH* (20th) directed by Henry Koster (*THE ROBE*) was a serious biblical story about a Moabite Priestess (Elana Eden) who turns to the gods of Israel. Stuart Whitman co-starred with Tom Tryon, Vivica Lindfors, Morrow, Les Tremayne and Ziva Rodann. *FIVE BOLD WOMEN* was an independent western featuring a glamour girl cast

including Allison Hayes and Merry Anders. In "Elegy," an episode of the *TWILIGHT ZONE* made around the same time, Morrow was one of three astronauts who find themselves on a strange planet where people are frozen. Maury Dexter's *HARBOR LIGHTS* (20th) was an adventure about diamonds and a murder set in Puerto Rico. Kent Taylor starred as an American gambler with Morrow as a gangster and Miriam Colon. It was Morrow's last feature for many years.

When Morrow returned it was in *NORMAL YOUNG MAN* a comedy filmed in Rome and Tunis by director Dino Risi. His last roles were in two pathetic little early 70s independent features, both with name stars from earlier eras. *OCTAMAN* was directed by Harry Essex who had written the original *CREATURE FROM...* A young Rick Baker was hired to make the tentacled creature costume and it turned out to be almost as funny as *THE GIANT CLAW*. Kerwin Mathews starred with Pier Angeli and Morrow. "Like *THE GIANT CLAW* and *COPPER SKY* earlier in my career, my agent tells me to do it, take the money and run. No one will ever see it and it should be quickly forgotten. With *OCTAMAN*, I was a friend of the screenwriter, Leigh Chapman, and the director, Harry Essex, who asked me as a favor to appear in what amounted to little more than a cameo. I worked for three days and was in a short scene with Kerwin Mathews. The other leading player was Pier Angeli who committed suicide soon after, I believe." (She ODED during production). "I remember the *OCTAMAN* looking a bit on the silly side. It's fortunate, though, that he (Baker) continued to persevere and go on to create some fabulous makeups and

win awards. The only significant element with *LEGACY OF BLOOD* would be that I was reunited briefly with Faith Domergue. I lost contact with her. The last I heard was that she was moving back to Italy." *LEGACY* was her last

feature too. "I don't consider it one of my better efforts at all. On a bad night, I would probably have a nightmare about it." The cast gathers around John Carradine as the dying old millionaire and murders occur. Merry Anders and Buck Kartalian were also in the feature directed by Carl Monson, who also made sex and violence nudie movies for Boxoffice International like *SCREAM IN THE STREETS*. Morrow was then briefly part of the cast of *TEMPERATURE'S RISING*,

a short lived ABC medical comedy series that went through three complete cast changes.

"About 95% of all who work as a performer have some sort of back up work that pays the bills in between acting jobs. I've done illustrations for magazines, technical drawings, organizational charts, progress charts, flow charts, that kind of work." Morrow now lives in Encino, CA with his former-actress wife Anna Karen (she was on episodes of *One Step Beyond*, *Star Trek* and *Project UFO*). He has a daughter Lissa Megan Morrow, who is a freelance sportswriter. "My wife Anna Karen, who was an actress, started a real estate business about 8 or 9 years ago. Being a member of the Academy (of Motion Picture Arts and Sciences), we attend many screenings of current films throughout the year and general we stay with the "film folk." He keeps busy with artwork and graphic arts. The Magic Image filmbook of *THIS ISLAND EARTH* has an excellent self portrait of Morrow as Exeter. PV



Cock fight in Puerto Rico. *HARBOR LIGHTS*.

JEFF MORROW Filmography

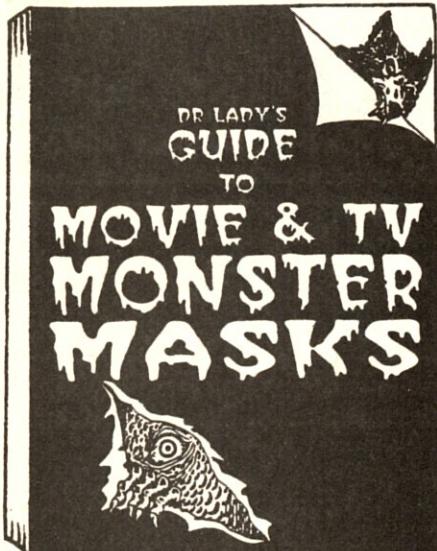
- 53 **THE ROBE** (20th)
- FLIGHT TO TANGIER
- 54 SIEGE AT RED RIVER
- TANGANYIKA
- SIGN OF THE PAGAN
- 55 **THIS ISLAND EARTH** (MCA)
- CAPTAIN LIGHTFOOT
- 56 **THE CREATURE WALKS AMONG US** (MCA)
- THE WORLD IN MY CORNER
- THE FIRST TEXAN
- HOUR OF DECISION (UK)
- PARDNERS
- 57 COPPER SKY
- KRONOS** (Nostalgia Merchant)

THE GIANT CLAW (Goodtimes)

- 58 UNION PACIFIC (Syndicated series)
- 60 THE STORY OF RUTH
- FIVE BOLD WOMEN
- On *Twilight Zone*, *The Mystery Show*
- 61 **BONAZA** ("The Honor of Cochise") (Rep.)
- 63 HARBOR LIGHTS
- 69 **NORMAL YOUNG MAN** (Italy)
- 71 **OCTAMAN** (Video Gems)
- 72 **LEGACY OF BLOOD** (UAV)
- 73 TEMPERATURES RISING (ABC series, to 74)

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- Amuck ('70) B. Burtin, Bouchet, Sara Bay dir.
- Angel to Whore ('90/Chinese-Eng. sub) R. Leung dir.
- Angels' Wild Women ('72) A. Adamson directs
- The Angry Red Planet ('65) Les Tremayne
- Are You in the House Alone? ('83) Kathleen Bellier
- Battle of the Worlds ('60/Italian) A. Margheriti dir.
- Black Cat ('91/Chinese-Eng. sub) Dir. by S. Shin
- Black Cat 2 ('92/Chinese with Eng. sub/Lith.)
- Black Lizard ('88/Japanese-English sub/Lith.)
- Bloodbath in Psycho Town ('73) A. de Gaetano directs
- Blood Bride ('80) E. Ellen Barber, Philip English
- Blood Ritual ('88/Chinese-Eng. sub)
- Breeders ('86) Tim Kincaid directs/produces
- Bullet in the Head ('90/Chin.-Eng. sub/Lith.) John Woo
- Burke and Hare ('71/UK) Yutte Stensgaard nude!
- The Body Beneath ('71) Andy Milligan directs
- Cafe Flesh ('79/X) Post-nuclear sexapade! UNCUT
- Caliki, The Immortal Monster ('59/Ital.) R. Freda
- Cannibal Corpse ('72) Eng. Y. Levy, I. Reitman dir.
- Cat in the Cage ('78) Sibyl Danning, Colleen Camp
- Chamber of Horrors ('66) P. O'Neil, Horror Horn
- City Corp ('90/Chin.-Eng. sub/Lith.) C. Rothrock
- The Cold Eyes of Fear ('83/Italian) Fernando Rey
- The Comedy of Terrors ('64/AlP) Price, Lorre, Karloff
- Corruption ('68/UK) Peter Cushing, Kate O'Mara
- Crazy Spirit ('86 in Chinese) Dir. Chien Yueh Sheng
- Crimes of Passion ('84/Unrated) A. Perkin, K. Turner
- Cut Throat ('76) M. Pataki, Uschi Dredge, Nazis!
- Dario Argento's World of Horror ('85) M. Soavi dir.
- Day of the Maniac ('72/Italian) Sergio Martino dir.
- Dead Curse ('85/Chin.-Eng. sub) Dir. Xun Lung Ting
- Death Cage ('91/Chin.-Eng. sub) Joe Lewis, King Fu
- The Devil Doll ('63/UK/B) Halliday, Yvonne Romain
- Devil Fetus ('85/Chinese-Eng. sub) Liu Hongqian dir.
- Devil Sorcery ('87/Japanese-English sub/Lith.)
- Dracula Blows His Cool ('81) G. Cucco, Ombray dir.
- Dr. Death, Secker of Souls ('72) John Considine
- Driller Killer ('79) John T. Farrow's notorious splatterfest
- The Four Horsemen ('89/Ital.) Jurado, A. Carras dir.
- Forbidden World ('82) Jesse Vint, R. Corman prod.
- Forbidden: The True Story ('73/TVM) 2 tapes \$30.00 UNCUT
- Free, White, & 21 ('63/AlP) L. Buchanan prod/dir.
- The Frozen Dead ('67) D. Andrews, H. Leder dir.
- Funeral Home ('81) Leslie Donaldson, Barry Morse
- Galaxy of Terror ('81) Erin Moran, Sid Haig
- Ginger ('70) 1st of 3 thrillers with Chen Caffaro
- Girls Are For Lovin' ('73) 3rd "Ginger" w/c. Caffaro
- Girls For Rent ('74) G. Spelvin, Al Adamson dir.
- Gog ('54/UK) Eng. Herbert Marshall, in color!
- Hardboiled ('92/Chin.-Eng. sub/Lith.) John Woo dir.
- The Haunting ('63) Julie Harris, Richard Johnson
- Hercules vs. The Hydra ('60/Ital.) Jayne Mansfield
- The Holy Virgin ('78) The Evil Dead/Chin/Eng sub/Roman
- It's Called Murder, Baby ('82) Cameron Mitchell
- Land of the Minotaur ('77/UK/P) Cushing, D. Plessance
- The Killing of Satan ('74/Filipino) E. Pinion directs
- Journey to the Seventh Planet ('61) Sid Pink directs
- La Cabeza Viviente/The Living Head ('61/mex-in Span)
- Macabre ('58/Wm. Prince, Wm. Castle directs
- Mania ('59/UK) Peter Cushing, Donald Pleasance
- Mark of the Witch ('70) Marie Santelli, Antur Walsh
- Ma ('54/81) A. Ferrara dir., Zoo Tamers blows em away
- The Mummy and the Curse of the Jackals ('69)
- My Pleasure Is My Business ('72) Xaviera Hollander
- The Night God Screamed ('73) Jeanne Crain
- The Occupant ('86/Chinese-Eng. sub/Lith.)
- The Ormegans ('68/UK) Ingmar Bergman, Wilder dir.
- Once Upon a Time in China ('70/1981 Chinese/Lith.) Jet Lee
- Once Upon a Time in China II ('82/1981 Chinese/Lith.)
- Paranoia ('68/Ital.) N. C. Baker, Umberto Lenzi dir.
- Plaza Callao Today ('71) Cheri Caffaro, Lana Wood
- Project X ('68) C. George, William Castle directs
- Psycho From Texas ('74) L. Quigley's 1st nude scene!
- The Quatermass Conclusion ('79/UK) John Mills
- Quatermass II ('57/Hammer) A. Horne, John Carradine
- Queen of Blood ('66/AlP) Horace Marley, John Saxon
- The Return of Dracula ('58) Francis Lederer
- Ritual of Evil ('70/TVM) Louis Jourdan, A. Baxter
- Saga of the Draculas ('72/Spanish) Helga Linz
- Salo ('75/Ital.-Eng. sub) Pier Paolo Pasolini directs
- Santa Sangre ('90/Spanish) A. Jodorowsky directs
- Satan's Cheerleader ('77) Y. DeCarlo, J. Carradine
- The Secret of Donan Gray ('70) Helmut Berger
- Seeding of a Ghost ('84/Chin.-Eng. sub/Lith.) Shaw Bros.
- Sextet ('78) May West, T. Dalton, Ringo, A. Cooper
- Skin Stripper ('91/Chinese-Eng. sub/Lith.)
- The Sorcerers ('67/UK/B) Karloff, M. Reeves dir.
- Sorcerers ('82) Lee, J. Lynette, H. Hill prod.
- Specter ('87/Ital.) D. Pizzetti, M. Avallone directs
- Steel ('89/Chin.-Eng. sub/Lith.) of Fury ('91/Chinese/Lith.) Ultra-violent!
- Swine/Blade Sisters ('75) Jack Hill directs
- Tetsuo: The Iron Man ('92/japanese-English sub)
- Tiffany Jones ('74/UK) Anouska Hempel
- Tiger of the Seven ('69/Ital.) A. Steel, L. Capuano dir.
- Too Hot to Handle ('79) Cheri Caffaro
- Tough Gums ('72) Raucous sex Western
- Tourist Trap ('78) Chuck Connors, Tanya Roberts
- The Ultimate Vampire ('91/Chinese-Eng. sub)
- Uncle Tom's Cabin ('68/Italian) Herbert Lom
- Vampire Hookers ('79/Filipino) John Carradine
- The Vampire ('57) John Beal, Colleen Gray
- Vampire vs. Vampire ('91/Chinese-Eng. sub)
- War Between the Planets ('65/Ital.) A. Margheriti dir.
- War Gods of the Deep ('66/AlP) V. Price, R. Corman dir.
- The Wasp Woman ('60) S. Cabot, R. Corman dir.
- When Women Haad Their Tails ('70/italian) Santa Berger
- When Women Love Their Men ('71/italian) S. Berger
- The Wild Angels ('66/AlP) Francis, N. Sinatra, B. Dern
- Wild, Wild Planet ('67/Ital) Tony Russell, L. Gastoni
- Women of the Prehistoric Planet ('65/V) Corey, J. Agar
- The Young the Evil, & the Savage ('68/italian) M. Remee

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SPARE PARTS



By DALE ASHMUN

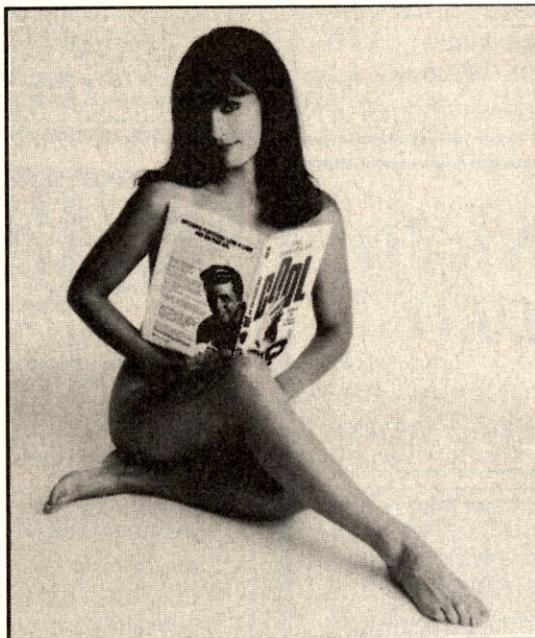
Just got back from the deluxe tour of Kliebert's Turtle and Alligator farm out in Hammond, LA., and checking out those groovy gators and shell-backs got me motivated to dish out another sloppy mess o' Spare Parts... so lets' get down, doggies!

COOL COMIXS DEPT... Marty Winters sent in his sexy mini-comic SELLOUT (\$2 to Marty at 2320 Hewitt, Hamtrack, MI 48212) featuring a wet dream story about freezing some horny she-cats from a jungle prison. THE MAGIC WHISTLER (\$4 to Sam Henderson, 14 Bayard St. #3, Brooklyn, NY 11211) is a collection of Sam's zonked out minis like "Night Of 100 Assholes" and "Dubious Future Funnies," plus a random assortment of Topps trading cards. Burgin laid a hefty batch of mini-comics on me. Send \$1 cash to him at Trippincat, Box 71221, N.O., LA. 70172 for samples of DAYDOG, THE IMAGINARY DOG, WHA, ROMERO PUNCH and assorted weirdness.

While Spare Parting in S.F., a while back, I hooked up with a very talented scribber and video producer by the name of Keith Knight. Send \$1 to Keith at 32 Cabrillo St., S.F., CA 94118 and he'll send you yok filled comic the K CHRONICLES. Another Bay area cartoonist, B. N. Duncan sent me his latest opus, SEEKING VISION ("cartoons of religious implications, points of view of older and newer vintages"). \$15 to Duncan at c/o B.E.F.P., 2362 Bancroft Way, Berkeley, CA 94704. Thanks also to Revolutionary

Comics (S.A.S.E. for catalog to 9528 Miramar Rd. #213, San Diego, CA 92126) for sending a ton of comics about folks like Pee-Wee Herman, Jimi Hendrix and other luminaries.

BUT YOU CAN JERK OFF TO IT DEPT... Smut is evolving! Witness FUTURE SEX #3 (\$6 to Kundalini Publishing, 1095 Market St., #809, S.F., CA 94103) featuring a portfolio of photos by post porn modernist Annie Sprinkle and a fine interview with "sexpert" Susie Bright. Oh yeah, there's lots of nekkid bodies so make sure youse an adult when ordering this one.



IT'S HAPPENING hostess Audrey Moorehead

BOOK 'EN DANO DEPT... Penguin Books sent me a lovely edition of Ken Kesey's latest novel SAILOR SONG, a wild story of movie makers co-opting an Alaskan fishing hamlet. From Da Capo Press Inc., I scored THE GREAT CARTOON DIRECTORS by Jeff Lenburg with detailed scoops on pioneers such as Ub Iwerks, Chuck Jones, Tex Avery and the whole crew. Both books are fine reads and worth seeking out in your local book joints.

ZINES FOR MANY SCENES DEPT... GEEK (\$5 to David Thomas, PO Box 480531, Denver, CO 80248) reflects the "various contradictory attitudes of its creators... a computer nerd and sexual fetishist, an Internet nut and collector of smut, a newspaper reporter and a guy the FBI tried to arrest once," explains editor Thomas. S.O.D stands for "sounds of death" and claims to be "the

Ultimate Death Metal Magazine." With articles on bands like Cannibal Corpse and Living Sacrifice, I'm not arguing with 'em. BLUE BLOOD (3 issue sub for \$20 to 3 Calabar Ct., Gaithesburg, MD. 20877) is definitely for adults and examines "counter culture lifestyles in general and sex in particular." #2 features the uncensored version of Nancy A. Collin's shocking story "Demon Lover," a primer on piercing and some very hot nude couples getting friendly in photo layouts. FOND MEMORIES (\$5 to Bob Schultze, 14622 134'th Ct, N.E., Kirkland, WA 98034) is the magazine of "The Bettie Scouts Of America." These folks claim to share the profits with Ms. Page herself.

WHIMSICALLY MORBID DEPT... That's how Bryin Abraham describes the crazed drawings in the little book he sent me. Send him \$3 cash only at Kurfurstenstr. 19, 1000 Berlin 30, Germany and see if you'll agree.

SPECIAL THANKS DEPT... To Leslie Sternbergh for gifting me with copies of GAUNTLET, an excellent digest that "explores the limits of free expression." (SASE for more info to Dept. B92, 309 Powell Rd., Springfield, PA 19064). That's all the parts til next time gang, Adios!

MORE STUFF...

The Long Island based First Amendment Publishing (1-800-962-5454) has gotten a lot of attention for their topical "He Said/ She Said" comics

about Woody Allen/ Mia Farrow, Amy Fisher/ Joey Buttafuoco and Gennifer Flowers/the pres. They are \$3, but NYC street venders charge more. Part of the appeal is the great front and back covers by Drew Friedman, whose art also graces the cover of "Real Schuck" #1.

Northstar (2551 N. Clark, Chicago, Ill. 60614) sent in copies of their "mature" horror comics "Splatter," "Slash," "Cold Blooded" (vampires) and one totally new idea, "Boots Of The Oppressor" (American slavery horrors, by a black writer). Mia, (a horror comic fan) likes them alot. They're \$2.95 each.

Shell-Tone has a new "Bloody Visions 2: Mass Murderer" a 36 card set written by and sometimes drawn by Michael Price. (\$12.95 to PO Box, 45, Irvington, N.J. 07111. Active Marketing (53 River St., Milford, CT 06460) has a James Dean 50 card set featuring photos and biographical info.

IT'S HAPPENING is a half hr. public access TV show hosted by Audrey Moorehead and Domenic Priore (editor of several Brian Wilson/Beach Boys publications). They do an amazing job recreating the look and spirit of mid 60s TV rock shows, complete with live bands (Untamed Youth, Fuzztones...) and dancers plus some great vintage clips. It's now aired in L.A., Austin, San Diego and other cities (mostly west of the overflowing Mississippi). Call 'em at (402) 553-0751 and find out if IT'S HAPPENING might be in your town soon.

STILL MORE STUFF...

Aaron Jarvis (1341 Michigan Ave., Winter Pk., FL 32789) is offering an exact repro of "Father And Son," a 100 pg. "Hygienic Publication" that was written by Mildred A. Horn (wife of Ohio based Kroger Babb) and first sold in theatres showing MOM AND DAD in 1948. Chapters discuss sterilization, circumcision, puberty, abortions, sexual problems and the "sexually abnormal." The gonorrhea photos are not a pretty sight.

Brian Francis (707 E. Hancock, Newberg, Ore. 97132) sent an actual, still useful old

speaker from the 99 W. drive-in theatre where he works. He explains that this round model (made of bakelite) was manufactured by the Motiograph Company from 1953 until 82. His "ozoner" now uses radio sound. Brian has more and would like to trade them for other model speakers, or PSYCHOTRONIC videos or soundtracks. Make him an offer. Brian's theatre sounds great, but it looks like after 40 years, it's about to close. -MJW

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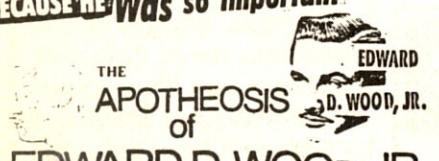
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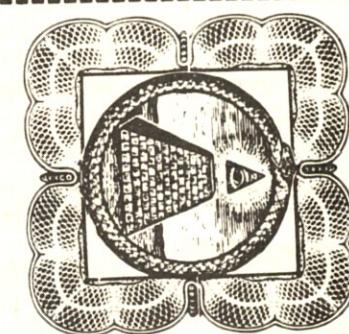
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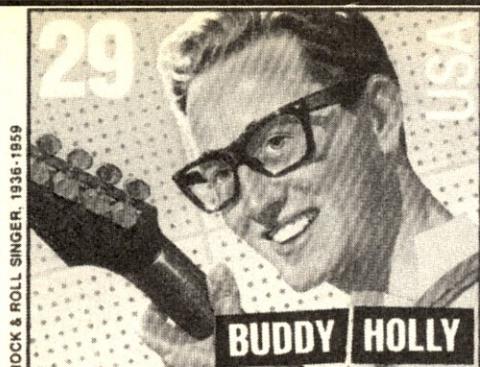
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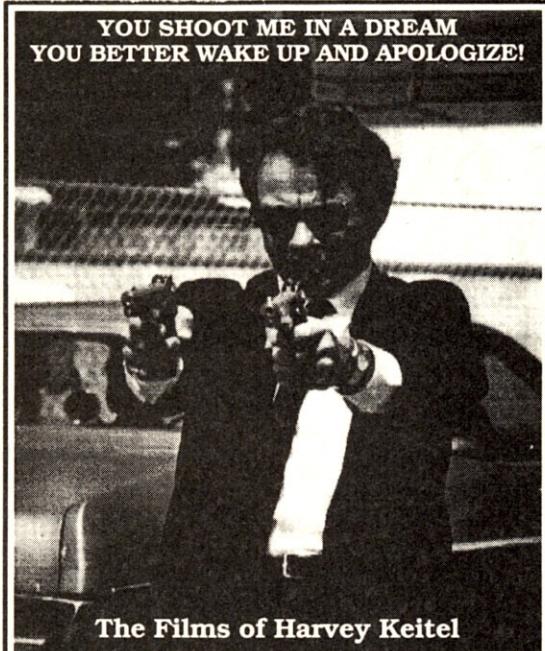
Fan zine

These are just some of the (mostly movie related) fanzines (and magazines) we received recently from various places (notably Ohio, Pennsylvania, Virginia and Spain). Write to them for sample prices or subscription rates if we didn't list them. If your zine hasn't been listed in this column yet (or for a long time), maybe it's because you haven't sent us any recent issues. All zines are illustrated unless otherwise noted.

BLACK TO COMM (#20, \$6) This unique, cluttered, obsessive, over 100 pgs. of small type zine is about whatever editor (and Shemp fan) Christopher Stigliano likes. You get lots of TV (DRAGNET, ERNIE KOVACS...), movie (East Side Kids, Charley Chase...) and video reviews (including lots of silents nobody else writes about) along with the Seeds, The Deviants, Kim Fowley, Roky Erickson and even R. Meltzer. Stigliano even did an article (or two) about the band I was in (Mirrors) once and I find most of this stuff pretty informative, interesting ... I can understand not being "politically correct" and hating what's become of the entertainment world, but how many times in one issue, can a guy let us know he hates the Village Voice and that he's not a homo? Who cares? The name, by the way, was an epic MC5 tune. 714 Shady Ave., Sharon, PA, 16146. **BLUE PERSUASION** (#3, \$2.50) 60s sex

movies are the main topic in this 52 pg. digest size zine and the longest part is an interview with Something Weird's Mike Vraney. There's also stuff about Run DMC, The Mitchell Brothers, first time sex and a Barry Manilow magazine. From Aaron (who promises a "Ron Jeremy scrapbook" soon), 603 E. Main #2, Lexington, KY 40508. **BRUCE ON A STICK** (#2 \$2) There used to be a zine (Parts) about Jeffrey Combs and now there's an even better (quarterly) one dedicated to EVIL DEAD series star Bruce Campbell (who is interviewed). Also with video and zine reviews and some love letters to James Dean and Peter Fonda's 45. Tyler Peppermint is the editor, but send \$ to TR Ferrara, PO Box 416, Tarrytown, NY 10591. Ask about the Bruce paper doll. **CELEBRITY SLEUTH** (Vol. 6 #7, \$5.99) If you want to see actresses naked, forget about any other publication. This is the one. Each issue has a theme (the "Women Of Fantasy" issues seem to sell out fastest) and has about 100 pages (no ads!) of sexy, revealing or nude photos (posed, hidden camera, frame blow ups...) plus interesting biographical, career and scandal info. Many foreign, obscure

and "B" actresses are featured. The latest includes Drew Barrymore, Sue Lyon, Ewa Aulin, Jeanne Triplehorn, Tia Carrere (and on the cover) and Marion (LIANE OF THE JUNGLE) Michael. The anonymous editor seems to do more research work than many news magazines. I like that. This slick uncensored newstand magazine is sometimes hard to find, but it's been around since 85 and has recently cloned itself, so now there's also **CELEB CONFIDENTIAL** to look for too.



The Films of Harvey Keitel

CRANK (#3, \$2) Although it seems to mostly cover (new) music, there's a look at E.S.P. disks and a feature interview with Rudolph Grey about the making of his "Nightmare Of Ecstasy" book and his music career. Marc Masters, PO Box 665, Williamsburg, VA 23187. **EXHAUST MONTHLY** (#2) Kenneth Anger's films are featured in this digest size zine along with collecting movie posters, some reviews and a useful monthly guide to movies on cable TV. Peter Lederer, PO Box 7376, Alexandria, VA 22307.

EXPLOITATION RETROSPECTIVE (#37, \$1.75) This digest size issue of an old fave features an interview with Zoe Lund (BAD LIEUTENANT), Danzig, the best of 92 and reviews. Dan Taylor, PO Box 1155, Haddonfield, NJ 08033. **FREAKOUT U.S.A.** (#1, \$5) Here's 68 pages of musical history with Mouse And The Traps, Davie Allan, The Raiders, The

Who and obscure Japanese and Tucson garage bands. The best and longest feature is an excellent interview with Michael Davis of the MC5 and Destroy All Monsters (he wrote their great Rondo Hatton tribute single). Efram Turchick, 1204 E. 12th St., Tucson, AZ 85719. **KIT BUILDERS AND GLUE SNIFFERS** (\$6, \$5.95) This whole zine for "Figure Model Kit Builders" features news and articles about new and old and collectable kits, the creators and the dealers. There's an Aurora quiz and a consumer report about a 3 '4" tall, giant Japanese Godzilla kit that costs nearly \$900. How about a Shemp bust or a Lee Harvey Oswald kit? They're here too. Gordy Dutt, PO Box 201, Sharon Center, Ohio 44274. **LOAFING THE DONKEY** (#38, \$2) Thoughts about THE MANCHURIAN CANDIDATE, NIGHTMARE (56), BEAST FROM 20,000 FATHOMS and performance art "in the land of Elvis," plus zine and record reviews make up most of this digest size zine. And, no, I don't know what the hell the title means. Peter Mantis, 123 Stonewall #1, Memphis, TN 38104.

MURDER CAN BE FUN (#15, \$1.50) This time the hidden history of the

Mormon church is featured. One chapter is "Faster Mormon! Kill! Kill!" plus more U.S. postal massacres, child kidnapping of the past and 70s confession magazines. As always, this zine is fascinating and would make a great alternate history book if compiled. Meanwhile, ask about the back issues. John Marr, PO Box, 640111, San Francisco, CA 94109. **NINJA DRAGON FURY** (#2, \$3) Several zines concentrate on Asian action movies (which the average American never gets to see). This one takes on the many homegrown kickboxer and fu features that can be found in any video store. It's a nasty job, but I'm glad William Wiggins is doing it. It's a digest size zine. 332 Ocean Ave., Ocean City, NJ 08226. **SHOCKING IMAGES** (#1, \$2) PINK FLAMINGOS, BLOOD FEAST, PLAN 9, DERANGED and ASSAULT OF THE PARTY NERDS (?) are some of the cult movies covered in Mark Jason Murray's first issue. Also with misleading video boxes and zine reviews. PO Box 7853, Citrus Hts., CA 95621. **SHOWBUZZ** (#1) Books and zines are reviewed and there's show biz obits and news (Xuxa will be on U.S. TV). It's 24 Pg. newsletter from Tyrone Marshall, PO box 1407, Sunset Beach, CA 90742. **TERRORGUM** (#1, \$2) features "46 reviews." That's it, but they're good reviews. The editor says his first zine was published at the age of 12 and his sister was the only subscriber. At 18 he did another and nobody subscribed. Now he's 20. It's up to you out there. Paul Petroskey, 954 Bayridge Ave., Pittsburgh, PA 15226. **THEY WON'T STAY DEAD!** (#23, \$1) Music and some unexpected video reviews (AEROBICISE, FUEL FREAKS...) are here along with "Orson Bean - the Antichrist?" Also ask editor Brian Johnson about his "super issue." 11 Werner Rd., Greenville, PA 16125. **3: AM** (#12, \$1.50) A visit to Toronto (by bus) to see "Phantom Of The Opera" is featured along with video, music and zine reviews plus an interview with Brian Horrorwitz of Date Bait (and our letters pages). Joseph Johnson edits the digest size zine. 152 W. 3rd St, Oil City, PA 16301. **20,000 GRANDMAS** (#1, \$2) is for Rolling Stone "fanatics" and reviews bootlegs (Rock And Roll Circus on CD...), concerts and books. Rick Anderson, 205 East Bridge St., Berea, Ohio 44017.

FOREIGN

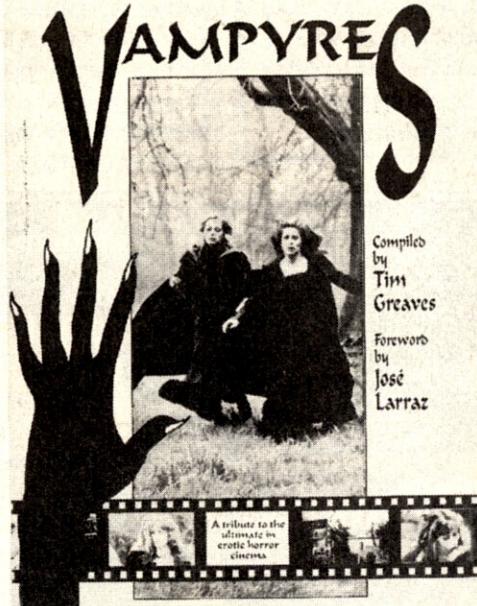
AL ADAMSON - HIS LEGENDARY SIGNATURES (\$6) This zine, part of the French Horror Pictures collection series, is crammed with sex, nudity, violence, bad makeup and rare photos (some in color) of John Carradine, Lon Chaney Jr., Russ Tamblyn, and of course, the late "Freak Out Girl" Regina Carroll. Gerard Noel, 90 Rue Ghandi, 46000 Cahors, France or from Titan (UK), Fantaco (U.S.) - (or us). Did any of you catch Adamson on Joe Franklin in July? **THE FILMS OF HARVEY KEITEL** (\$7 ppd.) I was once lucky enough to have a drunken conversation with Harvey Keitel (at least I was drunk) at a party, when his most recent roles were in Italian movies that nobody here saw. I asked him about working with Klaus Kinski and Johnny Rotten. Now that he's getting much deserved praise and great roles again (and has left Deniro in the dust), I wish I had asked him for an autograph (or an interview!). This 86 pg. one shot publication is subtitled: You Shoot Me In A Dream, You Better Wake Up And Apologize! (one of many great lines from RESERVOIR DOGS). It

features every film, play and TV show that Keitel has been in, with quotes, info and lots of good illos. There's even a full color xerox insert that serves as an ad for Suspect Video ("We're The Harviest"). Editor Glenn Salter and his two co-editors all first knew of Keitel in MOTHER, JUGS AND SPEED (!). 1660 Bloor St. E. #501, Mississauga, Ontario L4X 1R9, Canada. Buy a copy before it goes out of print! **QUATERMASS** (#0, \$7) is a 80+ pg. digest size zine (with full color cover) en Espanol. Feature interviews with Paul Naschy and director Alex de la Iglesia (ACCION MUTANTE) are here, along with reviews and articles about mondo and freak movies and the Hammer series this is named after. Javier Romero, Apdo. 5100, 48009- Bilbao, Spain. **RUNNING WILD** (#10, \$8) is about "Yank cars, rods, B movies and punk attitude." Marky Ramone and Zippo lighters are also featured. Rick "Buzzin'" Bently, 10 Maitland Rd., Kirkliston, W. Lothian, Scotland EH29 9 AR. **TAME** (#1, \$6) After a long delay, Killbaby is back (as promised) bigger (100+ digest size pgs.) and with a new name. There are career interviews with Jack Taylor (American actor in Europe) and Robert Russell (from WITCHFINDER GENERAL) with filmos and rare pics, plus lotsa reviews. Editor Steve Fentone also elaborates on my theory concerning the similarities between ORGY OF THE DEAD and HOUSE OF THE BLACK DEATH. PO Box 742 Station Q, Toronto, M4T 2N5, Ontario, Canada. Fentone also promises Panicos #4. **2000 MANIACOS** (#12, "450 ptas.," includes postage) is a 90+ pg. digest size zine (with full color cover) en Espanol. It features lots of reviews (especially 50s sci-fi), a long Tobe Hooper career section, Narciso Ibanez Serrador (THE HOUSE THAT SCREAMED),

Peter Jackson, Jorge Buttgereit, Ed Gein and some porno news. Manuel Valencia, APDO. 5251, 46009 Valencia, Spain. **VAMPYRES** (\$7) This whole 50+ pg. digest size "one shot" is devoted to the best lesbian vampire movie ever made. With rare photos (including nude shots of Fran and Miriam) and ads, plus how VAMPYRES has been censored, cut and re-titled over the years. Tim Greaves, Palmyra, 118 High St, Eawstleigh, Hants, SO5 5LR, England. **ZINE SHOCK** (#4, "350 ptas.") Frank Henenlotter, mondo movies, NEKROMANTIK and both TETSUO movies are featured, but the most incredible section of this "Revista de Cine Oscuro Y Brutal" shows the disturbing photos of Joel Peter Wilken. With full color covers and en Espanol. Jaume Balaguero, AP. 16056, 08080 Barcelona, Spain.

Related News: Forry Ackerman has returned with a new version of Famous Monsters magazine. #200, the first of the new issues, has an \$8.95 cover price. I thought that was pretty high until I noticed a recent Cinefantastique was \$10.95! Cinefantastique publisher Frederic Clarke started Femme Fatale last year and now there's Imagi-Movies, another title from Cinefantastique. I'd rather see Spacemen and Monster World back. Wild Cartoon Kingdom is a new 3rd title from Film Threat. Shortly after we reviewed them, the newsstand publications Crime Beat and Nerve went under. After 13 years, Prevue is changing its format. The Betty Pages will be retitled (due to legal action taken by lawyers working for Betty herself).

PV



NEVER TO BE FORGOTTEN

ARTHUR ALEXANDER (53) only hit the top 40 chart once, but his songs were later recorded by The Beatles, Stones, The Flamin Groovies, Dylan and others. Some of his great early 60s songs (recorded in Muscle Shoals, Alabama) were "Anna" and "You Better Move On" (#24 in 62). He had been driving a bus in Cleveland (where his son was murdered) for years. He died from a heart attack just after finishing a comeback LP (produced by Ben Vaughn).

GG ALLIN (36) A controversial "punk rock singer" (with The Murder Junkies), Allen was released from prison in April. The recent documentary HATED is about him. His drug OD rated two features in the NY Daily News. He was from New Hampshire.

WES BISHOP (Charles Pellettieri) (60), from Nashville, was an exploitation producer legend. His partner was director Lee Frost (David Kaye). Bishop produced HOUSE ON BARE MOUNTAIN (62), LOVE CAMP 7 (68) and THE SCAVENGERS (69). The NY Times claimed he was "nominated for an Academy Award for the 1970 film CHROME AND HOT LEATHER" (!!). Some others were THE THING WITH TWO HEADS (72), BLACK GESTAPO (75), RACE WITH THE DEVIL (75) and DIXIE DYNAMITE (76).

LARZ E. BOURNE (77) started his career at the Fleischer cartoon studios and later created Deputy Dawg at Hanna Barbera.

BERNARD BRESSLAW (59), was a 6'5" comic British actor who was in BLOOD OF THE VAMPIRE (58), MORGAN! and CARRY ON SCREAMING (both 66) (and other Carry On movies), MOON ZERO TWO (69), OLD DRACULA (76), JABBERWOCKY (77), HAWK THE SLAYER (80), and KRULL (83, as a cyclops). He starred in the Hammer horror comedy, THE UGLY DUCKLING (59).

JAMES BRIDGES (57), from Paris Arkansas, wrote THE FORBIN PROJECT (70) and directed many features, including THE BABY MAKER (70), 9/30/55 (78) and



THE CHINA SYNDROME (79).

MARJORIE HENDERSON BUELL (88), known as Marge, created Little Lulu in 1934. The popular character became a syndicated strip in 44 and later starred in comic books and animated cartoons.

CANTINFLAS (Mario Moreno Reyes) (81) from Mexico was the most famous comedian/actor in the Spanish speaking world. His 49 films included the American AROUND THE WORLD IN 80 DAYS (56) and PEPE (60).

RON RALPH CHANEY (64), the son of Lon Chaney Jr. and grandson of Lon Chaney, died in a car crash.

LESLIE CHARTERIS (Leslie Charles Bower Yin) (85), who was

born in Singapore and had a Chinese father, created the detective Simon Templar, The Saint in 1928. His character has been featured on the radio, in comics, on TV and in features. Charteris also worked as a screenwriter at Paramount.

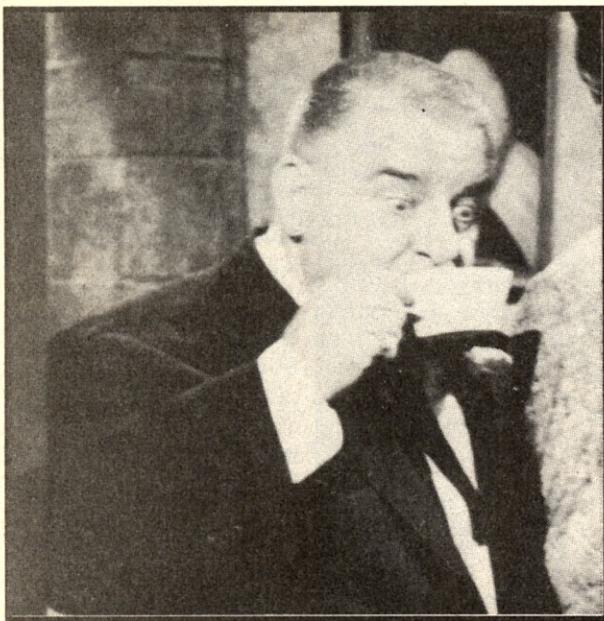
GLENN CORBETT (59), from El Monte, CA, was Karl in HOMICIDAL (61), was in PIRATES OF BLOOD RIVER (62) for Hammer and several westerns. He was briefly a regular on ROUTE 66 (63-4) and DALLAS (83-4) and was on STAR TREK, LAND OF THE GIANTS, NIGHT GALLERY AND other TV series.

JOHNNY CYMBAL (48) was a one hit wonder- twice. He recorded "Mr Bass Man" (63) and "Cinnamon" (68) - as Derek. He also wrote country songs for others and produced The Partridge Family and David Cassidy. He was from Scotland but was raised in Canada, then Cleveland. Cymbal died from a heart attack.

(CURLEY) JOE DeRITA (83) from Philadelphia, was the last surviving member of The Three Stooges. He was in vaudeville since the age of 8 (with the Dancing DeRitas) and was later a burlesque comic. He joined the Stooges for six features - from HAVE ROCKET WILL TRAVEL (59) to THE OUTLAWS IS COMING (65). He was featured



HOMICIDAL (Jean Arliss and Glenn Corbett)



Curley Joe

in Stooge comics, records and other 60s Stooge-mania products. In 71 (when Larry Fine had a stroke) the act broke up after 46 (!) years, but DeRita continued briefly as part of "The New Three Stooges."

STEVE DOUGLAS (Kreisman) (55), was a session sax man who started out backing Ritchie Valens, then Duane Eddy. He played on Phil Spector produced hits and was later heard on tracks by The Beach Boys, Jan And Dean, Elvis (he was also in GIRLS! GIRLS! GIRLS!), Dion, Sinatra and many, many others. He toured with Dylan, Clapton and John Fogerty and was on many soundtracks. Douglas died of heart failure during a session for a Ry Cooder album.

FRANCO FRANCHI (Francesco Benenato) (70) The Sicilian Franchi was half of the very popular (in Italy) Franco and Ciccio (Ingrassia) comedy team. They were in "over 150" movies together and were often on TV. Some features were HERCULES IN THE VALE OF WOE (62), PRIMITIVE LOVE (64), THE AMAZING DR. G (65), DR. GOLDFOOT AND THE GIRL BOMBS (65) and CICCIO FORGIVES, NOT I! (68). Franchi died last Dec.

MINNIE GENTRY (Minnie Lee Watson) (77) was in many plays and appeared in COME BACK, CHARLESTON BLUE (72) and THE BROTHER FROM ANOTHER PLANET (84). She grew up in Cleveland.

WILLIAM GOLDING (81) from Cornwall, was the Nobel prize winning author of LORD OF THE FLIES (filmed in 63 and 90)

MANUEL GONZALEZ (80) was a Disney artist who penciled and inked the Mickey Mouse Sunday paper comic strips for nearly 40 years.

MICHAEL GORDON (83), from Baltimore, directed B features like BOSTON BLACKIE GOES HOLLYWOOD (42), CRIME DOCTOR (43) and THE WEB (47). He was blacklisted in the early 50s but later made popular Doris Day comedies.

NAN GREY (Eschal Miller) (75), from Houston, was Lili the model in DRACULA'S DAUGHTER (36). She was also in GIRL'S SCHOOL (38),

THE INVISIBLE MAN RETURNS (39) and TOWER OF LONDON and THE HOUSE OF SEVEN GABLES (both 40) and UNDER AGE (41). After retiring from films, she was a radio soap opera star and later invented and marketed a makeup mirror for nearsighted women. Her second husband was singer Frankie Laine.

FRED (Frederic Hubbard) **GWYNNE** (66) The 6'5" Harvard grad actor from NYC is best remembered as Herman on THE MUNSTERS (64-66) and as Francis Muldoon on CAR 54, WHERE ARE YOU? (61-63). He made his Broadway debut in 52 and acted in many early TV dramas. His first film role was in ON THE WATERFRONT (54). Gwynne did recent voiceovers for many TV and radio commercials, won an Obie and illustrated children's books. He was also in THE COTTON CLUB (84), FATAL ATTRACTION (87) and PET SEMETARY (89).

RICK HARVEY (43) was a blues guitarist who played with Albert King, B. B. King, Little Milton and Sam The Sham And The Pharoahs.

Hewhocannotbenamed, guitarist for San Francisco's Dwarves (on SubPop), was stabbed to death in Philadelphia.

DOROTHY B. HUGHES (88), a mystery writer and Edgar Allan Poe Award winner, wrote the novels that became the films THE FALLEN SPARROW (43), RIDE THE PINK HORSE (47) and IN A LONELY PLACE (50).

MARV JOHNSON (54), from Detroit, was a Berry Gordy discovery who had four top 40 hits and the first Motown hits (although they were released on U.A.). His "You Got What It Takes" (59) was also a hit for the Dave Clark Five and Johnson had some late 60s hits in England. He died after a stroke suffered during a show.



Nan Grey with Vincent Price

G. WILLIAM JONES (62) was a Dallas Methodist minister and film professor, known for film restoration work. He helped restore 22 rare indy black cast films and wrote a book, "Black Cinema Treasures" about them.

PINKY LEE (Pincus Leff) (85), from St. Paul, MN, was a burlesque comic with a lisp, who had been in several 40s films. He starred in a network daytime kids TV show (55/56), then hosted Gumby shorts (57). He was on local L.A. shows in the 60s. Pee Wee Herman must have been watching.

MARLO LEWIS (77) created THE TOAST OF THE TOWN (later THE ED SULLIVAN SHOW) with Sullivan 1948. He also helped start THE JACKIE GLEASON SHOW and THE PHIL SILVERS SHOW.

RICHARD MacDONALD (74) from England, was production designer for MODESTY BLAISE (65), DAY OF THE LOCUST and more recently, THE ADDAMS FAMILY, JENNIFER 8 and THE FIRM.

ROGER MacDOUGALL (82), a playwright from Scotland, co-wrote the screenplays for THE MAN IN THE WHITE SUIT (51) and THE MOUSE THAT ROARED (59).

"SPANKY" (George) **McFARLAND** (64), from Dallas, debuted as a scene stealer at the age of 3 in the 1932 Our Gang shorts "Free Eats" (with midget crooks disguised as babies) and "Spanky" (the gang stages Uncle Tom's Cabin). He was in 95 shorts in 10 years and one feature, GENERAL SPANKY (36). McFarland also had parts in other features, but "retired" from acting after appearing in THE WOMAN IN THE WINDOW (44).

VICTOR MADDERN (67) was Carl the mutant hunchback in BLOOD OF THE VAMPIRE (58). He was also in BUNNY LAKE IS MISSING (65), PSYCHO-CIRCUS (67), THE LOST CONTINENT (68), THE MAGIC CHRISTIAN and a number of Carry On movies. The British actor also appeared on DR. WHO, THE AVENGERS and THE PRISONER.

BRENDA MARSHALL (Ardis Anderson Gaines) (76), from the Philippines, co-starred in THE SEA HAWK and FOOTSTEPS IN THE DARK (both 40), THE SMILING GHOST (41), STRANGE IMPERSONATION (45) and others. She was married to William Holden.

RICHARD MURPHY (81), a writer and director from Boston, wrote the screenplays for PANIC IN THE STREETS (50), COMPULSION (59) and THE KIDNAPPING OF THE PRESIDENT (80).

MARY PHILBIN (89), from Chicago was a teenage runaway who became a Universal silent movie star after Carl Laemmle saw her in a beauty contest. Her most famous roles were in THE PHANTOM OF THE OPERA (25) opposite Lon Chaney and THE MAN WHO LAUGHS (27) opposite Conrad Veidt. She retired when sound came in.



Sun Ra

LYNN PHILLIPS III (45) was a guitarist for Flash Cadillac And The Continental Kids, who recorded 70s albums and were featured in AMERICAN GRAFFITI.

CRAIG PIKE (30) an L.A. guitarist for the band Hypnotic, also toured with Iggy Pop. He died in a car crash.

SUN RA (Sonny Blount) (age reported anywhere from 65 to 83), born in Birmingham, Alabama (or maybe on Saturn) started as a pianist with the Fletcher Henderson Band in the 40s and later led his own incredible Solar Arkestra, recording over 200 albums for his own Saturn label (and others). He even recorded some doo-wop singles. Sun Ra songs were performed by the MC5, NRBQ and other rock groups. Space is The Place.

KATE REID (60), a Shakespearean stage actress from London, was in Arch Oboler's 1+1 (61), THE ANDROMEDA STRAIN (71), PLAGUE (78), DEATH SHIP (80), HEAVEN HELP US (85) and was a DALLAS regular (83-4). She often worked in Canada, where her father was born and she was raised.

SAM ROLFE (69) created, wrote and produced HAVE GUN WILL TRAVEL (58-61) and THE MAN FROM U.N.C.L.E. series (64-68).

MICK RONSON (46), from Hull, was the British guitarist that helped bring David Bowie and the Spiders From Mars to fame in the 70s. After two RCA solo albums, he played with Ian Hunter, toured with Dylan's Rolling Thunder Review. Recently he produced a Morrissey album and played on a new Bowie album. He died from cancer.

ROOT BOY SLIM (Foster MacKenzie III) (48) led his Sex Change Band and recorded two late 70s albums.

JAMES SEAY (78) was in films starting in the 30s, often as government men or doctors. He was in the serial THE GREEN HORNET STRIKES AGAIN (40), FACE BEHIND THE MASK (41), MIRACLE ON 34TH ST. (47), WHEN WORLDS COLLIDE and DAY THE EARTH STOOD STILL (both 51), PHANTOM FROM SPACE (52) KILLERS FROM SPACE (54), KISS ME DEADLY (55), AMAZING COLOSSAL MAN and BEGINNING OF THE END (both 57) and WHATEVER HAPPENED TO BABY JANE? (62). Seay was also on SUPERMAN, TWILIGHT ZONE and THRILLER.

DAN SEYMORE (78) from Chicago was a classic (250 lb.) Hollywood villain known for appearing in several Bogart movies and Fritz Lang features (CLOAK AND DAGGER, RANCHO NOTORIOUS, HUMAN DESIRE and BEYOND A REASONABLE DOUBT). He was also in ROAD TO MOROCCO (42), ABBOTT AND COSTELLO MEET THE MUMMY (55), RETURN OF THE FLY (59) and ESCAPE TO WITCH MOUNTAIN (75). On TV, he appeared on SUPERMAN, VOYAGE TO THE BOTTOM OF THE SEA and BATMAN.

RAY SHARKEY (40), from Brooklyn claimed to have been a JD in street gangs and spent time in jail. He was an alcoholic and/or a junkie at various times. Sharkey played the lead in "Boys In The Band" on stage and made his film debut in an NYC student film by Marty Brest in 76. Some of the intense actor's roles were in WHO'LL STOP THE RAIN (78), THE IDOLMAKER (80), duBEAT-e-0 (84), HELL HOLE (85), ACT OF PIRACY (87) and RELENTLESS II (92). He played an angel in WIRED (89). Last year, Sharkey was arrested for possession in Canada and a former girlfriend sued him and went on TV talk shows to say that he had given her AIDS.

ANNE SHIRLEY (Dawn Evelyen Paris) (74), from NYC, started as a child actress (as Dawn O'Day) in silents. She was in LILIOOM (30), RASPUTIN AND THE EMPRESS (32), ANNE OF GREEN GABLES (34), GIRL'S SCHOOL (38) and ALL THAT MONEY CAN BUY (41). She was nominated for an Oscar in 37 and retired after MURDER MY SWEET (44). Her first husband was actor John Payne.

ALEXIS (Gladys) **SMITH** (72), from British Columbia, was a long time Warner Brothers contract star and Tony winning stage actress. Some of her features were THE HORN BLOWS AT MIDNIGHT (45), STALLION ROAD (47), with Ronald Reagan, WHIPLASH (48) and THE LITTLE GIRL WHO LIVES DOWN THE LANE (77). She was married to actor Craig Stevens (THE DEADLY MANTIS).

ANN TODD (82), was a blonde British actress who was in THINGS TO COME (36) as Mary Gordon, THE SQUEAKER (37), THE SEVENTH VEIL (45), THE PARADINE CASE and SO EVIL MY LOVE (both 48), SCREAM OF FEAR (61) and BEWARE! THE BRETHERN (72). She also acted on stage, on TV (TWILIGHT ZONE, ALFRED HITCHCOCK..) and made documentary films. Her third husband was David Lean.

LUTHER TUCKER (57), from Miss., was a Chicago blues guitarist who played with Little Walter, John Lee Hooker, Muddy Waters, James Cotton and others.



Ray Sharkey as CAPONE

CONWAY TWITTY (Harold Lloyd Jenkins) (59), from Friars Point, Miss., cut demos for Sun, then had 8 top 40 hits on MGM, starting with "It's Only Make Believe (#1 in 58) with his House Rockers. He was in SEX KITTENS GO TO COLLEGE, COLLEGE CONFIDENTIAL and PLATINUM HIGH SCHOOL (all 1960 Albert Zugsmith productions) and inspired the Conrad Birdie character in BYE BYE BIRDIE. Starting in 66, Twitty became a mega country star on Decca/MCA and opened his own Nashville theme park, Twitty City.

JEFF WARD (30) was a drummer who played with Low Pop Suicide, Ministry, Nine Inch Nails and others.

BERNIE WAYNE (74), a composer from Patterson, N. J., wrote "Blue Velvet," a hit in 61 (later used as the theme for David Lynch's movie) and the Miss America theme. He also wrote songs for VIVA LAS VEGAS and produced soundtracks albums for OUR MAN FLINT,

MODESTY BLAISE and others.

RICHARD WEBB (77), from Bloomington, Ill., was TV's CAPTAIN MIDNIGHT (54-58) on Saturday mornings. Webb had been in features since the 40s. Some were: NIGHT HAS A THOUSAND EYES (48), THE INVISIBLE MONSTER (50), HILLBILLYS IN A HAUNTED HOUSE (67), BEWARE! THE BLOB (72) and THE WEREWOLF OF

WOODSTOCK (75). Webb shot himself after suffering from a debilitating illness.

JAN WILEY (Greene) (77), a former model

from Marion, Indiana (who first worked as Harriet Brandon), co-starred in THE STRANGE CASE OF DR. RX (41), THE LIVING GHOST (42) and THE BRUTE MAN (with Rondo Hatton) and SHE WOLF OF LONDON (both 46). She was also in the serials DICK TRACY VS. CRIME INC. (41), THE MASTER KEY and SECRET AGENT X-9 (both 45) and played a reporter in CITIZEN KANE.

Thanks to Steven Kiviat (Encino, CA), Richard H. Smith (NYC), Michael Will (Montreal), Paul Higson (UK) and others who sent in info.

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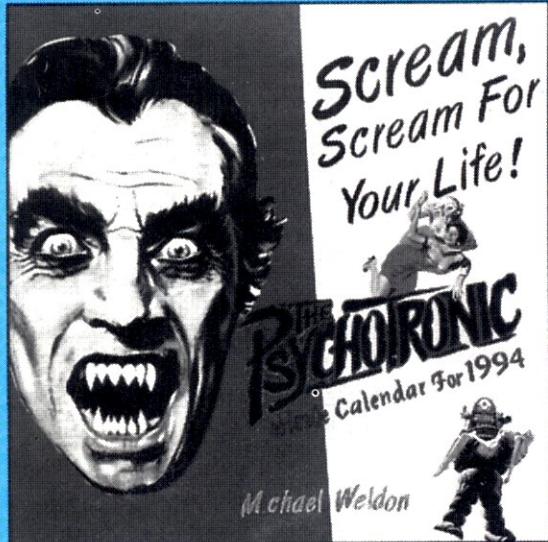
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